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NOVELLO'S ORIGINAL OCTAVO EDITION.

E. M. SMYTH.

# MASS IN D

TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & Cº

BACH

SMYTH. MASS IN D.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

# REQUIEM MASS

FOR

## SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

## ANTONÍN DVOŘÁK.

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full Score, £3 3s. Vocal and Orchestral Parts in the Press.

*** *All communications respecting performances of this work should be addressed direct to the Publishers.*

### DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

### STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. . . . The fascination of Dvorák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

### DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

### MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

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Antonín Dvorák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvorák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

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If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

### WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

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A second hearing deepens our admiration for this wonderful "Requiem." It is strikingly original, and quite unlike any other setting of the Mass for the Dead. . . . The "Recordare" surely is one of the most exquisite passages of vocal harmony that can be found in the range of music. . . . The masses of harmony towards the close ("Quam olim Abrahæ") are piled up in a way which excites us more and more, and there was little reason for surprise when it was redemanded.

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*WRITTEN FOR PAULINE TREVELYAN.*

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N.B.—It is recommended that in performing this work, the numbers be given in following order: *Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria.*

E. M. S.

# MASS IN D.

**No. 1.**

## KYRIE ELEISON.

E. M. SMYTH.

*Adagio.* TUTTI. BASS.

VOICE. *pp*

Ky - - - - - - - ri - e e - lei - -

*Adagio.*

PIANO. *pp*

♩ = 72.

- - - - - son, e - lei - - - - - - - - son, . . .

A TUTTI. TENOR.

*pp*

Ky - - - - - ri - e e - lei - - - - - - -

*pp*

Ky - - - - - - - - - ri - e e - lei - - -

A

*pp*

- son, Ky - - - - - ri - e e - lei - - - - - - -

- - - - - son, e - lei - - - - - - - - - son, . . .

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B Soprano.

Alto.

*poco a poco cres.*

Ky - ri - e e - lei - son, . . Ky - ri - e e - lei - - - -

*poco a poco cres.*

- son, . . e - lei son, . . Ky - - - ri - e . . . .

*poco a poco cres.*

Ky - - - - - - ri - e e - lei - - - - - - -

B

*poco a poco cres.*

C *mf cres. sempre.*

Ky - -

*mf cres. sempre.*

- - - - - - son, Ky - ri - e e - lei - son, e -

*mf cres. sempre.*

. . e - lei - - - - - - son, e - lei - - son, e -

*mf cres. sempre.*

- son, e - lei - - - - - - - son, . . Ky - -

C

*mf cres. sempre.*

- ri - o . . . e - lei - son, e - lei - son, e - lei - son, Ky -

- lei - - son, Ky - - ri - e e - lei - son, Ky -

- lei - - son, Ky - ri - e e - lei - son, e - lei - son, Ky -

- - - - - ri - e e - lei - - - -

- - - - - - - - ri - e . . e - lei - son, . . e - lei - - - son,

- - - - - - - - ri - e . . e - lei - - - - - - - - - son,

- - - - - - - - ri - e e - lei - - - - - - - - - son, e -

- n, e - lei - - - - - - - - - - - son, . . Ky - ri -

Ky - - ri - e . . . . e - lei - son, e lei - son,

Ky - ri - e e - lei - son, e - lei - son,

- lei - - - - son, e - lei - son, . . Ky - ri - e . . e -

- e, . . Ky - ri - e e - lei - - -

Ky - ri - e, Ky - - - - - - ri - e e - lei - son, . .

Ky - ri - e e - lei - - - - son, e - lei - - -

- lei - - - - son, e - lei - - - - son, . . Ky - ri -

- son, e - lei - - - son, Ky - - - - - ri -

E

ff

. . . e - lei - son. Chris - te, Chris te e - lei - - - -

ff

- son, e - lei - son. Chris - te, Chris-te, e - lei - - - -

ff

- e e - lei - son. Chris - te, Chris-te e - lei - - - -

ff

- e. . . . Chris - te, Chris-te e - lei - - - -

E

*Cor. e Tromboni.*

ff

- - - son, . . Chris - te, Chris-te e - lei - - - -

- - - son, . . Chris - te, Chris-te e - lei - - - -

- - - son, . . Chris - te, Chris-te e - lei - - - -

- son, e - lei - - son, Chris - te, Chris-te, e - lei - son, e -

*f cres.*

- - - son, . . Chris - te e -

*f cres.*

- - - son, Chris - te e - lei - son, e -

*f cres.*

- son, Chris - te e - lei - son, e - lei - son, - e -

*f cres.*

- lei - son, Chris - te e - lei - son, e - lei - son, e -

- lei - son, e - lei - son, Chris - te,

- lei - son, e - lei - son, Chris - te,

- lei - son, e - lei - son, Chris - te,

- lei - son, e - lei - son, Chris - te,

F

Chris - te e -

Chris - te e -

- lei - son,

- lei - son,

Chris - te e - lei - -

Chris - te e - lei - -

Chris - te e - lei -

Chris - - - te e - lei -

- son, Chris - te e - lei - - - - son,

- son, Chris - te e - lei - son,

- son, Chris - - - - te,

- son, Chris - - - - te,

Chris - te e - lei - son, Chris - te

Chris - te e - lei - son, Chris - te

Chris - te e - lei - - - - son, e - lei - son, Chris - te

Chris - - - - te e - lei - son, Chris - te

Chris - - - - te e - lei - son, Chris - te

e - lei - son, Chris - te e - lei - son, Chris -

e - lei - son, Chris - te e - lei - son, Chris -

e - lei - son, Chris - te e - lei - son, Chris -

e - lei - son, Chris - te e - lei - son, Chris -

- - - te e - lei - son, e - lei - - - son, Chris - te

- - - te e - lei - son, e - lei - - - son, Chris - te

- - - te e - lei - son, e - lei - - - son, Chris - te

- - - te e - lei - son, e - lei - - - son, Chris - te

H

H

e - lei - son,

e - lei - son,

e - lei - son,

e - lei - son,

A

A

Chris - - - - - te, Chris - - - te e - lei - - -

Chris - - - - - te, Chris - - - te e - lei - - -

Chris - - - te e - lei - - -

Chris - - - te e - lei - - -

I *pesante molto.*

*ff*

- - - - son, . . Ky - - - - - - - - ri - e

*pesante molto.*

*ff*

- son, e - lei - son, Ky - - - - - - - - ri - e

*pesante molto.*

*ff*

- son, e - lei - son, Ky - - - - - - - - ri - e

*pesante molto.*

*ff*

- son, e - lei - son, Ky - - - - - - - - ri - e

I

*ff*

e - lei - - - - - son, e - lei - - - - - - - son, . .

e - lei - - - - - son, e - lei - - - - - - - son, . .

e - lei - - - - - son, e - lei - - - - - - - son, . .

e - lei - - - - - son, e - lei - - - - - - - son, . .

K *Più mosso.*

*agitato.*

*p*

Ky - ri - e . . e - lei - - son, e - lei - - - -

*agitato.*

*p*

Ky - ri - e . . e - lei - - son, e - lei - - - -

*agitato.*

*p*

Ky - ri - e . . e - lei - - son, e - lei - - - -

*agitato.*

*p*

Ky - ri - e . . e - lei - - son, e - lei - - - -

*Più mosso.* ♩ = 132.

K

*p agitato.*

- son, Ky - - - - - ri - e e -
- son, Ky - - - - - ri - e e -
- son, Ky - - - - - ri - e e -
- son, Ky - - - - - ri - e e -

*p cres* *p cres* *p cres* *p cres* *p cres*

- lei - - - - -

- lei - - son, e - lei - - son, e - lei - -

- lei - - son, e - lei - - son, e - lei - -

- lei - - son, e - lei - - son, e - lei - -

- lei - - son, e - lei - - son, e - lei - -

- - - - - - - son, e - lei - - - - - -

- - - - - - - son, e - lei - - - - - -

- - - - - - - son, e - lei - - - - - -

- - - - - - - son, e - lei - - - - - -

*cres.*

- - - - son, e - lei - - - - - - - - - -

*cres.*

- - - - son, e - lei - - - - - - - - - -

*cres.*

- - - - son, e - lei - - - - - - - - - -

*cres.*

M

son, e - lei

son, e - lei

son, e - lei

son, e - lei

M

fff

rall. ma sempre ff

Tempo 1mo.

son,

rall. ma sempre ff

son,

rall. ma sempre ff

ff

son, . . . Chris - te e -

rall. ma sempre ff

ff

son, . . . Chris - te e -

Tempo 1mo.

rall.

ff

Chris - - te, Chris - - te e - lei -

Chris - - te, Chris - - te e - lei -

- lei - son, Chris - te e - lei - - -

- lei - son, Chris - te e - lei - - -

tr

con tutta la forza.

- son.

- son,

- son,

- son,

*decres.*

*f*

Ky - - ri - e . . . e - lei - . . .

*decres.*

Ky - - ri - e . . . . e - - lei - . . .

*decres.*

Ky - - ri - e, . . . Ky - - ri - e e - lei - . . .

*decres.*

N

- son. . . .

- son. . . .

- son, . . .

*p*

*dim.*

*pp*

Ky - ri - e e - lei - . . . . . .

N

*p*

*dim.*

*pp*

- son.

*Fl.*

*pp molto espress.*

*cres.*

*tr*

dim.

perdendosi.

O

Ky - ri - e . .

Ky - - - - - - ri - e e -

Ky - - - - - - ri - e

Ky - - - - - - ri - e e -

O

cl.

rall.

e - - lei - - - - - son, e -

- lei - - - - - son, e - lei - - son, . . . e - -

e - lei - - - - - son, e - lei - - - - - - -

- lei - - - - - son, . . . e - lei - - - - - - -

P pp
- lei - son,
pp
- lei - son,
pp
- - - son,
pp
- - - son, . . .
P pp
pp
Ky - ri - e e - lei - - -
cres.
cres.
mf
Ky - ri -
p
Ky - ri - e e - lei - - -
mf
mf
- - - - - - - - - - - - - - - - - - son, Ky - - - - -
p cres.
Ky - ri - e . . . e - - lei - - -
mf
- cen - - - - - - - - - - - - - - - - - - do.
mf
pp
- e e - lei - - - - - - - - son, e - lei - son,
pp
- - - - - - - - - son, . . Ky - - - - ri - e,
pp
- ri - - - e . . e - - lei - - - - - - - son,
pp
- - - - - son, e - - lei - - - - - - - son,
Q
pp
pp
Q
pp

espress.

p

Ky - - - - - ri - e,

espress.

p

Ky - - - - - ri - e,

slentando sempre.

pp

Ky - ri - e, . .

slentando sempre.

pp

Ky - ri - e, . .

slentando sempre.

pp

Ky - - - - - - - - - ri - e, . . .

pp

Ky - - - ri - - - - e . . . . . e - lei - - -

pp

slentando sempre.

Ky - ri - e . . . e - lei - - - - son. . . .

Ky - ri - e . . . e - lei - - - - son. . . .

Ky - ri - e . . . e - lei - - - - - - - son.

- - - - - - son, . . e - lei - - - - - - - - son.

*No.* 2.

## GLORIA.

*Allegro vivace.*

Soprano.

Alto.

Tenor.

Bass.

*Allegro vivace.*

Piano.

♩. = 78.

Tutti. *ff*

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De - o,

A

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

A

glo - ri a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis De - o,

glo - ri - a in ex - cel - sis

glo - ri - a in ex - cel - sis

B

De - - - - o, glo - - ri - - a,

De - - - - o, glo - ri - a

glo - - ri - - a . . . .

glo - ri - a in ex - cel - sis, glo - - - - ri -

B

pesante.

glo - - - - ri - a in ex - cel - - - - - sis De - -

in ex - cel - sis De - - - o, in ex - cel - sis

in ex - cel - - - - - sis, glo - ri - a in ex - cel - sis

- a . . . in ex - cel - sis, glo - ri - a, . . . . glo - ri -

- - o, glo - ri - a in ex - cel - sis De - - o,

De - o, glo - ri - a in ex - cel - sis De - o, glo - ri - a in ex -

De - - - o, glo - - - ri - a . . . in ex -

- a, glo - ri - a, . . . glo - - - - ri - a,

glo - - - - - - - ri - a, glo - ri - a
- cel - - sis, glo - ri - a, glo - - ri - a, glo - - ri - a
- cel - - sis, glo - - - - - - ri - a, glo - ri - a
glo - ri - a, glo - - ri - a, glo - - ri - a

C (♩ = ♩.) ♩ = 78.

in ex - cel - sis De - - o.
in ex - cel - sis De - - o.
in ex - cel - sis De - - o.

Solo. Tenor. *dolce.*

*p*

in ex - cel - sis De - - o. Et . . in . . ter - - ra
in ex - cel - sis De - - o.

C (♩ = ♩.) ♩ = 78.

*pp*

Solo. Soprano. *dolce.*

*p*

Et . . in
pax . . ho - mi - nibus bo - næ vo-lun - ta - - tis, . . in . .

ter - ra pax . . ho - mi - ni bus bo - næ vo - lun - ta -

Solo. Alto.

*mf espress.*

Et . .

ter - - ra pax ho - mi - ni - bus, in . .

tis, bo - - - - - -

*cres.*

. . . in . . ter - ra pax . . ho - mi - ni-bus bo - næ . .

ter - - - ra . . pax . . ho - mi - - - ni - bus bo -

Solo. Bass.

*mf*

Et . . . . . in ter - - - - -

- næ vo - lun - ta - tis, et . . . in ter - ra

. . vo - lun - ta - - tis, in ter - ra pax, et . . .

- næ vo - lun - ta - tis, pax . . ho -

- - ra, et . . . in ter - ra pax . . ho - mi - ni-bus,

*dim.*

*pp*

pax, et . . in ter - ra . .

. . in ter - ra pax, et . . in ter - ra . .

- mi - - - - ni - bus,

pax . . ho - mi - ni - bus,

pax, . . in ter - ra pax, . . . ho - mi - ni -

pax, . . in ter - ra pax, . . . ho - mi - ni -

bo - - - næ . . vo - lun - ta - - -

et . . in . . ter - ra pax, ho - mi - ni -

- bus, et . . in . . ter - ra pax . . ho - mi - ni - bus bo - næ vo - lun -

- bus, et . . in . . ter - ra pax . . ho - mi - ni - bus bo - næ vo - lun -

- tis, et . . in . . ter - ra pax . . ho - mi - ni - bus,

- bus, et . . in . . ter - ra pax . . ho - mi - ni - bus, pax . . . .

ta - - - - tis, in . . ter - - - - - - ra, . .

ta - - - tis, et in ter - - - - - -

et . . . in . . ter - ra pax . . . ho - mi - - - - - -

. . ho - mi - ni - bus, . . et . . . in ter - - - ra

in ter - ra pax,

espress. cres.

- ra, in ter - ra . . pax, et . . in

mf p cres.

- - - ni-bus, dim. et . . . in ter - ra pax, . .

p

pax, . . . . . in ter - ra pax, . . . . . .

Ob.

dim. p

et . . in . . ter - ra pax . . ho -

dim. F

mf dim. pp

ter - - - ra, in . . ter - - - - - - - ra pax . . ho -

mf dim. pp

. . in . . ter - - - - - - - ra pax . . ho -

p dim. pp

et . . in ter - - - ra

F

dim. pp espress.

mi - - - - ni - bus bo - næ vo - lun - ta - - - - tis.

mi - - - - ni - bus bo - næ vo - lun - ta - - - - tis.

mi - - - - ni - bus bo - næ vo - lun - ta - - - - tis,

pax, . . . . . pax ho - mi - - - - ni - bus,

slentando poco a poco.

rall.

slentando poco a poco.

rall.

pax . . . . ho - mi - ni - bus bo - næ vo-lun - ta -

pax. . . . . .

slentando poco a poco.

rall.

Tempo 1mo.

Lau - - - - - da -

Lau - - - - da - mus,

Lau - - - - da -

tis. . . .

Glo - ri - a in ex - cel - sis De - o, . . .

Tempo 1mo.

pesante.

mus, lau - da - - - mus te, be - ne -

lau - da - mus te, lau - - da - mus te, . . . be - ne -

- mus . . te, be - - - ne - di - ci-mus, be - ne - di - - - ci - mus,

Lau - da - mus te, . . be - - - ne - - - di - ci-mus te,

G

- di - ci-mus a - do - ra - - - - mus te,

- di - ci-mus a - do - ra - - - - mus te, a - do - ra - mus te, a - do -

te, a - do - ra - - - - mus te, a - do - ra - mus te, a - do -

a - - do - ra - - - - mus te,

G

*marcato.*

*fff*

glo - - - - - - ri - fi - ca - mus

- ra - mus te, glo - - - - - - ri - fi - ca - mus

- ra - mus te, glo - ri - fi - ca - - - - - - - - - mus

glo - ri - fi - ca - - - - - - - - - mus

*fff*

te, gra - - - - - ti - as, gra - - - - - ti - as

te, gra - - - - - ti - as, gra - - - - - ti - as

te, gra - - - - - ti - as, gra - - - - - ti - as

te, glo - - ri - fi - ca - mus te, gra - - ti - as

H

a - gi- mus ti - - - - - bi

a - gi- mus ti - - - - - bi

a - gi- mus ti - - - - - bi

a - gi- mus ti - - - - - bi

H

*sempre ff*

*ff*

prop - - ter

*ff*

prop - - ter

*ff*

prop - - ter

*ff*

prop - - ter

mag-nam glo - ri - am tu - am,

mag-nam glo - ri - am tu - am,

mag-nam glo - ri - am tu - am,

mag-nam glo - ri - am tu - am,

I

*ff* *p*

Do - - mi-ne De-us, Rex cœ - les - tis

*ff* *p*

Do - - mi-ne De-us, Rex cœ - les - tis

I

*p* *ff*

*ff* *p* *fff*

De - - - - us, De-us, Pa - ter om - ni - po-tens.

*ff* *p* *fff*

De - - - - us, De-us, Pa - ter om - ni - po-tens.

*fff*

om - ni - po-tens.

*fff*

om - ni - po-tens.

*p* *fff*

*L'istesso movimento.*

*dim. e slentando.*

*tenuto Ped.*

*Cello.*

*espress.* *p rall.*

K

*Adagio.* SOLO. BASS.

*p*

Do - mi - ne Fi - - li . . u - ni - ge - ni -

*Adagio.* ♩ = 114.

*Viola.*

*pp*

*cres.*

- te Je - - su Chris - te, Je - - su Chris - - -

3

*cres.*

SOLO. ALTO.

L *mf a tempo.*

Ag - nus De - -

*pp*

*poco rit.*

- te. Do - mi-ne De - - us, Do - mi-ne De - - us, Ag - nus

L

*pp*

*poco rit.*

*pp a tempo.*

cres.

- - - i, . . Fi - li - us Pa - tris, Ag - nus De - i,

cres.

De - i. . . Fi - li - us Pa - tris, qui tol - lis pec -

cres.

mf

Ag - nus De - i,

rit.

p pp

mi - se-re - re no - -

mf pp

rit. pp

- ca - ta mun - di, mi - se - re - - - - re no - -

mf pp

rit. pp

a tempo. espress.

pp

- bis, qui tol - lis pec - ca - ta mun - di.

a tempo.

pp cres.

- bis, su - - - sci - pe de - pre - ca - ti -

Str.

a tempo.

pp

Cor. Anglais.

M

p

Qui se - des ad dex - te - ram

p

- o - nem nos - - tram. Ad

M

cres. mf pp

cres.

Pa - tris, mi - se - re - re . . no - - - - bis,

cres.

dex - te - ram Pa - tris, mi - se - re - re no - - - - bis,

cres.

mf

pp

mi - se - re - re, mi - se - re - - - - - re

pp

mi - se - re - re, mi - se - re - - - - - re

pp

ppp

dim.

p

no - bis, mi - - se - re - - - - - re, mi - se -

pp

no - bis, mi - - - - - - - se -

pp

N

mf

- re - re, su - sci - pe de - pre - ca - ti -

mf

- re - re, mi - se - re - - re

N

espress.

Cl.

mf

- o - nem nos - tram;

no - - - bis;

pp

Qui tol - lis pec - ca - ta

Fl.

pp

pp

cres - - - cen - - do.

mi - se - re - - - re no - -

pp

cres - - - cen - - do.

mun - di, mi - se - re - - - re no - -

pp

cres - - - cen - - do.

Soprano.

Alto. Tutti.

mf

f

- bis. Ag - nus De - - i, . . Fi - li - us Pa - tris,

Tenor. Tutti.

mf

f

Ag - nus De - - i, . . Fi - li - us Pa - tris,

Bass.

Tutti.

f

- bis. Ag - nus De - i, Fi - li - us Pa - tris,

mf

f

Tutti.

Ag - - nus De - i, qui tol - - - - - - -

Ag - nus De - i, ni - se -

Ag - nus De - i, qui tol - lis pec - ca - ta . . mun - di,

Ag - nus De - i, qui tol - lis pec - ca - ta . . mun - di,

- - - - - - - lis pec - ca - - ta mun - di, mi - - - - - se -

- re - - - - - re no - - bis, mi - - - se -

mi - se - re - re no - - bis, mi - se - re - - -

mi - se - re - re no - - bis, mi - se - re - - -

- re - re, mi - - - - - - - - se - re - re no - bis,

- re - re, mi - - - - - - - - se - re - re no - bis,

- re, mi - se - re - re, mi - se - re - re no - bis,

- re, mi - se - re - re, mi - se - re - re no - bis,

f ff
Ag - - - - - - - - - - - - - nus
f ff
Ag - - - - - - - - - - - - - nus
f ff
Ag - - - - - - - - - - - - - nus
f ff
Ag - - - - - - - - - - - - - nus
ff
De - - - - i, mi - se - re - - - - - - -
De - - - - i, mi - se - re - - - - - - -
De - - - - i, mi - se - re - - - - - - -
De - - - - i, mi - se - re - - - - - - -
sff dim.
- re . . no - - - - - - - bis. . . .
- re . . no - - - - - - - bis. . . .
- re . . no - - - - - - - bis. . . .
- re . . no - - - - - - - bis. . . .
rall. p

Q

Solo. Alto. *a tempo.*

*pp*

Quo - ni - am tu so - lus sanc - - - - tus. . .

Q

*pp a tempo.*

*Fl.*

*pp* *espress.*

Solo. Bass.

*pp a tempo.*

Quo - ni - am tu so - lus sanc -

*a tempo.*

*rit.*

*pp*

*L'istesso movimento.* Tutti. *a tempo.*

*pp*

Tutti. Tu so - lus

*pp a tempo.*

Tu so - lus

Tutti. *pp a tempo.*

Tu so - lus

- - - - - tus. . .

*L'istesso movimento.* ♩. = 80.

*pp*

*espress.*

*rit.*

*pp a tempo.*

poco a poco cres. e accel.

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

poco a poco cres. e accel.

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

poco a poco cres. e accel.

sanc - tus, tu so - lus Do - mi - nus, tu so - lus

Tutti. *mf* *cres.*

tu so - lus

poco a poco cres. e accel.

*f* ♩. = 120. *ff*

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

*f* *ff*

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

*f* *ff*

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

*f*

sanc - tus, tu so - lus Do - mi-nus, tu so - lus Do - - - -

*ff*

- - - - - - - - - mi - nus, tu so - lus.

- - - - - - - - - mi - nus, tu so - lus.

- - - - - - - - - mi - nus, tu so - lus.

- - - - - - - - - mi - nus, tu so - lus.

R *Allegro con fuoco.*

R *Allegro con fuoco.* ♩ = 130.

*ff* *pesante.*

*ff*

Tu so - lus Do - mi - nus, tu so - - - -

Tu so - lus Do - mi - nus, tu so - - - -

Tu so - lus Do - mi - nus, tu so - - - -

Tu so - lus Do - mi - nus,

- lus al - tis - - si-mus, Je - - - su . . Chris - te,

*mf*

- lus al - tis - - si-mus, Je - - - su . . Chris - te, tu

- lus al - tis - - si-mus, Je - - - su Chris - te,

tu so - lus Do - mi-nus, Je - - - su . . Chris - te,

*legato.*

tu so - lus al - tis - si - mus

so - lus Do - mi - nus, tu so - - - - lus al - tis - - - si-mus,

tu so - lus,

tu so - lus.. Do - mi - nus, Do - mi -

tu so - - - - - lus al - tis - - si - mus, tu so - lus, tu

Je - - - - su.. Chris - - te, tu so - lus, tu

so - lus al - tis - si - mus, . . tu so - lus Do - mi - nus,

- nus, tu so - - - - lus al - tis - - si - mus, tu so - lus Do - mi -

so- lus, tu so - lus Do - mi - nus, Je - - - - - su

so- lus Do - mi - nus, Do - mi - nus, Je - - - - - su

tu so - lus Do - mi - nus, Je - - - - - su

- nus, Do - - - - mi - nus, tu

*marcato.*

Chris- te, tu so - lus Do - mi - nus, tu . . so - - - - lus

*marcato.*

Chris- te, tu so - - - - - lus, tu so - lus Do - mi - nus,

*marcato.*

Chris- te, tu so - lus Do - mi - nus, Do - mi - nus,

so - lus Do - mi - nus, tu so - lus, tu so - - lus

Je - - - - - - - su . . Chris-te,

Je - - - - - - - su . . Chris-te, *mf* tu so - -

Je - - - - - - - su . . Chris-te,

Je - - - - - - - su . . Chris-te, tu so - -

*mf*

*f*

al - tis - - si - mus, *f* tu so - lus

*f*

- lus al - tis - - si- mus, *f* tu so - lus

*f* *mf*

tu so - lus Do - mi- nus, tu so - - lus al - tis - -

*f* *f*

- lus, tu so - lus Do - mi -nus, tu so - lus

*f* *mf* *f*

T

*ff*

Do - mi - nus, tu so - lus Do - mi - nus,

*ff*

Do - mi - nus, tu so - lus Do - mi - nus, tu

*ff*

- si - mus, tu so - lus Do - mi - nus,

*ff*

Do - mi - nus, tu so - lus Do - mi - nus, tu

T

*ff pesante molto.*

tu so - lus Do - mi - nus, tu so -

so - lus Do - mi - nus, tu so -

tu so - lus Do - mi - nus, tu so -

so - lus Do - mi - nus, tu so -

- lus al - tis - si-mus, tu so - lus,

- lus al - tis - si-mus, tu so - lus,

- lus al - tis - si-mus, tu so - lus,

- lus al - tis - si-mus, tu so - lus,

*pesante molto.*

tu so - lus, tu

tu so - lus, tu

tu so - lus, tu

tu so - lus, tu

so - - lus al - tis - si - mus, tu so - lus

*dim.*

so - - lus al - tis - si - mus, tu so - lus

*dim.*

so - - lus al - tis - si - mus, tu so - lus

*dim.*

so - - lus al - tis - si - mus, tu so - lus

*dim.*

al - tis - si - mus,

al - tis - si - mus,

*mf* *dim.*

al - tis - si - mus, tu so - lus al - tis - si - mus,

al - tis - si - mus,

*mf* *dim.*

*p* *pp*

tu so - lus Je - - - - - - su Chris - te,

*pp*

Solo. Bass.

*mf*

Je - - - - - - su Chris - te,

*mf* *dolce.* *p espress.*

Solo. Tenor.

*pp* *rit. e dim.*

Je - - - - - - - - su Chris - - -

*pp* *rit. e dim.*

*Ped.*

*Meno mosso.*

- te,

*Meno mosso.* ♩ = 120.

*pp*

*Ob.*

Solo. Alto.

*pp*

cum Sanc - - to Spi - ri - tu, . . .

*pp*

. . in glo - - - - - - - - - -

*cres.*

- ri - a De - - - - - - i, De - i

*cres.*

Pa - tris, A - - - - - - - - - men, . .

V

*pp*

*Cor Anglais.*

*rit.* . . . . . .

*pp*

. . cum Sanc - to Spi - ri - tu. . . .

*rit.* . . . . . .

*a tempo.*

*pp a tempo. poco a poco cres. e accel.*

*Tempo* 1*mo.* TUTTI. *f*

TUTTI. In *f*

TUTTI. In *f*

TUTTI. In *f*

In

*Tempo* 1*mo.*

*f*

glo - ri - a, in glo - ri - a De - i Pa - tris,

glo - ri - a, in glo - ri - a De - i Pa - tris,

glo - ri - a, in glo - ri - a, in glo - ri - a,

glo - ri - a, in glo - ri - a,

A - - - - - - - men, in

A - - - - - - - men, in glo - ri - a, in glo - -

A - - - - - - - men,

A - - - - - - - men, in glo - -

glo - - - - ri - a, in glo - - - - - - ri - a De - i

- - - - - ri - a De - - - - i . . Pa - - -

in glo - - - - ri - a, . in

- - - ri - a, De - i Pa - - tris, A - - - - - - - -

Pa - tris, in glo - ri - a, A - - - - - - men, A -

- - tris, A - - - - - - men, in glo - ri - a, A -

glo - ri - a, A - - - - - - - men, A -

- - men, in glo - ri - a, A - men, A -

men, in glo - ri -

men, in glo - ri - a, in

men, in glo - ri -

men, in glo - ri - a, in

- a, in glo - ri - a, A - - - - men, A -

glo - ri - a, A - - - - men, A -

- a, in glo - ri - a, A - - - - men, A -

glo - ri - a, A - - - - men, A -

men, in glo - ri - a, in

men, in glo - ri - a, in

men, in glo - ri - a, in

men, in glo - ri - a, in

X

X

*sff* *sff* *sff* *pesante.*

glo - - - - - ri - a, in glo - - ri - a

glo - - - - - ri - a, in glo - - ri - a

glo - - - - - ri - a, in glo - - - ri - a

glo - - - - - ri - a, in glo - - - ri - a

De - - - - i Pa - - - - tris, A - - -

De - - - - i Pa - - - - tris, A - - -

De - i Pa - tris, A - - - - - - - - -

De - i Pa - tris, A - - - - - - - - -

men,

men,

- men, A - - - men,

- men, A - - - men,

*largamente.*

A - - - - men, A - - - - - - men,

A - - - - men, A - - - - - - men,

A - - - - men, A - - - - - - men,

A - - - - men, A - - - - - - men,

in glo - ri - a De - - - i

in glo - ri - a De - - - i

in glo - ri - a De - i, De - - - i

in glo - ri - a De - i, De - - - i

Pa - - tris. A - - - - - men,

Pa - - tris. A - - - - - men,

Pa - - tris. A - - - - - men,

Pa - - tris. A - - - - - men,

*Più mosso.*

*accel.*

A - - - - - men,

*Più mosso.* ♩ = 152.

A - - men, A - - - men,

*fff*

*rit.*

A - - - men, A - men.

*No.* 3. CREDO.

Soprano. *Allegro con fuoco.* *pesante.*
Cre - - - - - do, cre - do in

Alto. *pesante.*
Cre - - - - - do, cre - do in

Tenor. *pesante.*
Cre - - - - - do, cre - do in

Bass. *pesante.*
Cre - - - - - do, cre - do in

Piano. *Allegro con fuoco.*
♩ = 126 *to* 144.

u - num De - - - - - - - - - um,

u - num De - - - - - - - - - um, *marcato.* Pa - trem om -

u - num De - - - - - - - - - um,

u - num De - - - - - - - - - um,

*marcato.* *cres.*
Pa - trem om - ni - po - ten - - tem, om - ni - po - ten -

- - ni - po - ten - tem, Pa - - - - - trem, . . . Pa -

*marcato.*
Pa -

*marcato.* *cres.*
Pa - trem om - ni - po - ten -

. . . tem, om - - ni - po - ten - - - - - tem, fac -

- - trem om - - ni - po - ten - - - - - tem, fac -

- - trem om - - ni - po - ten - - - - - tem, fac -

- - - - tem, om - ni - po - ten - - - - - tem,

A

pesante.

*f*

*ff*

*f pesante.*

- to - rem cæ - li et ter - ræ, vi - si - bi - li -

- to - rem cæ - li et ter - ræ, vi - si - bi - li -

- to - rem cæ - li et ter - ræ, vi - si - bi - li -

vi - si - bi - li -

*Trombe.*

*f*

- um om - - - - - - - ni - um. . . .

- um om - - - - - - - ni - um . . . .

- um om - - - - - - - ni - um . . . .

- um om - - - - - - - ni - um. . . . .

*ff*

*dim.*

et . . . . in - vi - - - - si - - - -

et . . . . in - vi - - - - si - - - -

. . . . . bi - - li - um. Cre - do, cre - - do,

. . . . . bi - - li - um. Cre - do, cre - - do,

Cre - do, cre - - do,

cre - do in u - num Do - mi-num Je - sum Chris - - - - - -

cre - do in u - num Do - mi-num Je - sum Chris - - - - - -

cre - do in u - num Do - mi-num Je - sum Chris - - - - - -

B

- tum,

- tum,

*f cantabile.*

- tum, Fi - - li - um De - i u - - - - - - -

*f cantabile.*

- tum, Fi - - li - um De - - - - i u - - - - - - -

B

*f cantabile.*

*f*

et . . ex Pa - - tre

*f*

et . . ex Pa - - tre

- - - ni - ge - ni - tum,

- - - ni - ge - ni - tum,

*cres.*

na - - tum . . an - - - - - te om - - ni - a

*cres.*

na - - tum . . an - - - - - te om - - ni - a

*f cres.*

an - - - - - te om - - ni - a

*f*

*cres.*

na - - tum an - - - - - te om - - ni - a

*cres.*

sæ - cu - la, De - um de De - -

sæ - cu - la, De - um de De - -

sæ - cu - la, De - um de De . .

sæ - cu - la, De - um de De .

- o, . . . lu - men de lu - mi - ne, De - um

- - - - - o, lu - men de lu - mi - ne, De - um

- - - - - o, lu - men, lu - men de lu - mi - ne, De - um

- - - - - o, lu - men, lu - men de lu - mi - ne, De - um

ve - rum de De - o ve - ro, ge - - - - - ni -

ve - rum de De - o ve - ro, ge - - - - - ni -

ve - rum de De - o ve - ro, ge - - - - - ni -

ve - rum de De - o ve - ro, ge - - - - - ni -

- tum non fac - - tum, con - sub - stan - ti -
- tum non fac - - tum, con - sub - stan - ti -
- tum non fac - - tum,
- tum non fac - - tum,
- a - lem Pa - - tri, . . . per quem, . . per
- a - lem Pa - - tri, per quem, . . .
con - sub - stan - ti - a - lem Pa - - tri, . . . .
con - sub - stan - - ti - - a - - lem Pa - -
quem . . . om - - - - - - - - - - - - ni -
per quem, per quem om - - - - - - ni -
per quem, per quem . . om - - - - - ni -
- tri, per quem, per quem om - - - - - ni -

- a fac - - ta sunt, fac - - - ta . . sunt.

- a fac - - ta sunt, fac - - - ta sunt.

- a fac - - ta sunt, fac - - - ta . . sunt.

- a fac - - ta sunt, fac - - - ta sunt.

*ff largamente.*

*legatissimo.*

*dim.*

E

*L'istesso movimento.* Solo. Tenor.

*mf*

Qui prop - - - ter nos ho - mi - nes, . . et . .

*L'istesso movimento.* (♩ = 𝅗𝅥) ♩ = 144.

*p* *p*

*dim.*

. . . prop-ter nos - - - tram sa - lu - - tem, des -

*pp*

*f*

*sf*

dim. p dim. e rall.

- cen - - - - - dit de cœ - - - - - - -

sf p p dim. e rall.

Andante.

- lis.

Andante. ♩ = 76.

Vl. Solo. Fl.

pp molto dolce.

Solo Soprano.

pp

Et . . . . in - car - na - tus

pp

slentando

est de Spi - - - - - ri - tu . . .

pp slentando

molto.

Sanc - - - - to,

F Meno mosso. pp

pp

ex . . . Ma - ri - -

Meno mosso. ♩ = 60.

8va

Fl. tr

molto.

ppp

*rit.* *Tempo 1mo. Andante.*

- - - - - a Vir - - - gi - ne.

*rit.* TUTTI. TENOR I.

TUTTI. TENOR II. *pp*

Et ho - mo

TUTTI. BASS I.

TUTTI. BASS II.

8va *Tempo 1mo. Andante.*

*rit.* *pp Cor. e Tromboni.*

*pp* *cres.* *rit.*

Et ho - mo fac - tus est, ho - mo fac - - tus

*cres.* *rit.*

fac - - - tus est, ho - mo fac - - tus

*rit.*

*p*

Et ho - mo fac - tus

*pp cres.* *rit.*

Ho - - mo fac - tus

*rit.* *cres.*

*Adagio non troppo.*
TUTTI. SOPRANO.

TUTTI. ALTO.

TENOR.

BASS.

*Adagio non troppo.* ♩ = 66.

Cru - ci - fix - us, cru - ci - fix - - - us e - ti - am . . pro
- est. Cru - ci - fix - us, cru - ci - fix - us e - ti -
- est Cru - ci -

Cru - ci - fix - us, cru - ci - fix - - - - - us e - - - -
no - bis, cru - - - ci - fix - - us pro no - - bis, sub
- am, . . sub Pon - - ti - o . . Pi - la - - - - to, cru - -
- fix - us, cru - ci - fix - - - us . . e - ti - - - am,

- - ti - am . . . pro no - bis, cru - ci - fix - us e - -
Pon - - - ti - o Pi - la - to, cru - ci - fix - - us e - -
- - ci - fix - - us, cru - - - - - ci - fix - - us,
cru - ci - fix - us e - - - ti - am, cru - - - ci -

- - ti-am pro no - - - - - - bis, cru - ci -

- - ti - am pro no - - - - bis, cru - - - ci - fix - us . .

cru - - - ci - fix - us . . e - ti - am, . . . . .

- fix - us, cru - - - ci - fix - us . . . e - - - ti - am, pro no - -

- fix - us e - ti - am, cru - - - ci - fix - - us, cru - - - ci -

e - - - ti - am, cru - - ci - fix - us e - ti - am, cru - - - ci -

cru - ci - fix - - us e - - - ti - am, cru - - ci - fix - - - - -

- - - - - - bis, cru - - - - ci - fix - - us, . . .

- fix - us, cru - - - - ci - fix - us, pas - sus, pas - - - sus et se -

- fix - us, cru - ci - fix - us, pas - sus, pas - - - sus et se -

- us, . . cru - - - ci - fix - us, pas - sus, pas - - - sus et se -

. . . cru - - - ci - fix - - us, pas - sus, pas - - - sus et se -

pul - tus.

- pul - tus, et se - pul - - - - - tus est.

ppp

- pul - tus, et se - pul - - - - tus est, et . . se - pul - tus

ppp

- pul - tus, se - pul - - - - - tus est, et . . se - pul - tus

Celli.

pp espress.

*Allegro con fuoco.*

Re-sur -

*f*

Re-sur-rex - -

*mf cres. molto.*

Re-sur - rex - - - - -

est.

Re-sur - rex - - - - - - -

*mf cres. molto.*

est.

Et re-sur-rex - - - - - - -

*Ob.*

*Allegro con fuoco.* ♩= 144.

*p rit.*

*mf cres. molto.*

*f*

Re-sur-rex - - it ter - tia di - e se - cun - dum Scrip - tu - -

rex - it,

- - it, re - - sur - rex - it ter - tia di - e se - cun - -

*f*

- it,

- it, re- sur-rex - - it ter - tia di - e se - cun - dum Scrip - tu - -

*f*

- it, re-sur-rex - - it ter - tia di - e se - cun - dum, se - cun - -

*f*

H

ff

ras. Et . . as - cen - - dit . . . . in

- dum Scrip - tu - ras. Et . . as - cen - - dit . . . . in

- - - - - ras. Et . . as - cen - - dit . . . . in

- dum Scrip - tu - ras. Et . . as - cen - - dit . . . . in

H

ff

cæ - - lum, se - - det ad dex - - te-ram

cæ - - lum, se - - det ad dex - - te-ram

cæ - - lum, se - - det ad dex - - te-ram

cæ - lum, se - - det ad dex - - te-ram

Pa - - tris,

*marcato.*

Pa - - tris, et i - te-rum ven - tu - rus est

Pa - - tris, cum glo - -

*marcato.*

Pa - tris, et i - te-rum ven - tu - rus est cum glo - -

*Tromboni.*

cum glo - ri - a ju - di - ca - re, ju -

cum glo - ri - a ju - di - ca - re,

- ri - a ju - - - - di - ca - re,

- ri - a ju - di - ca - - - re, ju - - di-ca - re vi - vos,

- - di-ca - re vi - vos, ju-di - ca - re . . vi - vos et mor - -

- - di-ca - re vi - - - vos, vi - - - vos et mor - -

ju - - di - ca - re vi - - - vos et mor - -

vi - vos . . et . . mor - tu - os, et mor - -

- - - - - - tu - os,

- - - - - - tu - os,

- - - - - - tu - os,

cu - - jus reg - - ni non

cu - - jus reg - - -

cu - - jus . .

cu - - jus

e - - - - - rit fi - - nis, cu - - - - - - - - -

- ni non e - rit fi - - nis, cu - - - - - - - - -

reg - ni non e - rit fi - - nis, cu - - - - - - - - -

reg - ni non e - rit fi - - nis, cu - - - - - - - - -

- jus reg - ni . . . . . non e - - - - - -

- jus reg - ni . . . . . non e - - - - -

- jus reg - - - - - ni non . . . e - - - - - -

- jus reg - - - - - ni non . . e - - - - -

rit fi

rit fi

rit fi

rit fi

K

nis.

nis.

nis.

nis.

K

dim.

dim. e rall. poco a poco..

p pp

M. D.

Solo. Soprano.
*Andante.*
*pp*
Cre - - do, . . cre - - - - - - - - - - - do in
*pp*
Solo. Alto.
*pp*
Cre - - do, cre - - - - - - - - - - - do in
*pp* Solo. Tenor.
Cre - - do, cre - - - - - - - - - - - do in
Solo. Bass.
*pp*
Cre - - do, cre - - - - - - - - - - - do in
*8va*
*tr*
*Vl. Solo.*
*pp Andante.* ♩ = 76.
*pp*
*Cello. Solo.*
3
Spi - ri - tum Sanc - - - - - - - tum, in Spi - ri - tum Sanc -
3
Spi - ri - tum Sanc - - - - - - - tum, in Spi - ri - tum Sanc -
3
Spi - ri - tum Sanc - - - - - - - tum, in Spi - ri - tum Sanc -
3
Spi - ri - tum Sanc - - - - - - - tum, in Spi - ri - tum Sanc -
3
*Allegro energico.*
- tum.
Tutti. *energico.*
*f*
Tutti. *energico.* Do - mi-num et vi - vi - fi - can -
- tum.
*f*
Tutti. *energico.* Do - mi - num, Do-mi-num et vi - vi - fi - can -
- tum.
*f*
Do - mi - num, . . Do - mi-num et vi - vi - fi - can -
Tutti. *energico.*
*f*
- tum. Do - mi-num et vi - vi - fi - can - - tem, Do - mi-num et vi - vi - fi - can -
*Allegro energico.* ♩ = 152.
*f energico.*

Andante.

Solo. *cres. poco a poco.*

Qui . . ex Pa - - - tre,

Solo. *cres. poco a poco.*

Qui . . ex Pa - - - tre,

Solo. *cres. poco a poco.*

Qui . . . ex Pa - - - tre,

Solo. *cres. poco a poco.*

Qui, . . . . . .

tem.

tem.

tem.

tem.

8va

Andante.

*tr*

*p cres. poco a poco.*

qui . . ex Pa - tre, Fi - li - o - - - - - - -

qui . . ex Pa - tre, Fi - li - o - - - - - - -

qui . . ex Pa - tre, Fi - li - o - - - - - - -

qui . . ex Pa - tre, Fi - li - o - - - - - - -

*Allegro energico.*

- que pro - ce - - - dit.

- que pro - ce - - - dit.

- que pro - ce - - - dit.

- que pro - ce - - - dit.

*energico.*

Qui . .

*energico.*

Qui cum Pa -

*energico.*

Qui cum Pa - tre et Fi - li -

*Allegro energico.*

*energico.*

Qui cum Pa - tre et Fi - - li - o si - mul

. . cum Pa - - - tre et Fi - - li - o si - mul

- - tre, qui cum Pa - tre et Fi - - li - o si - mul

- o, qui cum Pa - tre et Fi - - li - o si - mul



*Ped.*

M *L'istesso movimento.* *sempre f*

a - do - ra - - - - - - - tur, si - - mul

*sempre f*

a - do - ra - - - - - - - tur, si -

*sempre f*

a - do - ra - - - - - - - tur, si - - mul a - do -

a - do - ra - - - - - - - tur,

M *L'istesso movimento.* (𝅗𝅥 = 𝅗𝅥) 𝅗𝅥 = 152.

*sempre f*

a - do - ra - - - - - - - tur, et con - glo - ri - fi -

- - mul a - - - - - do - ra - tur, et con - glo - ri - fi -

- ra - - - tur, si - - - - - - mul a - do - ra - tur,

*sempre f*

si - - mul a - do - ra - - - - - - - tur,

*cres.*

- ca - tur, a - - - - do - ra - - tur, qui

*cres.*

- ca - tur, a - - - do - ra - - - - - - tur, qui

*cres.*

et con - glo - ri - fi - ca - tur, qui . . lo - cu - tus est, lo - -

*cres.*

et con - glo - ri - fi - ca - tur, a - do - ra - - -

poco a poco.

lo - cu - tus est . . per pro - phe - - - - - - tas, qui lo - -

poco a poco.

lo - cu - tus est . . per pro - phe - - - - - - tas, qui lo - cu - tus

poco a poco.

- - cu - tus est, qui lo - cu - tus est per pro - phe - tas, lo - -

poco a poco.

- tur, qui lo - cu - tus est per pro - phe - - - tas, lo - -

poco a poco.

- - - - - - cu - tus est . . . . per pro - phe - - - - - -

est . . per pro - phe - - tas, qui lo - cu - tus, lo - -

- - - - cu - tus est, qui lo - - - - - - - - - -

- - - - - cu - tus est, qui lo - cu - tus est, qui lo - -

- - - - - cu - tus est, qui lo - cu - tus est, qui lo - -

ff N

- - - - - tas, per pro - phe - - tas.

ff

- cu - tus est per pro - phe - - tas.

ff

- cu - tus est per pro - phe - - tas.

ff

- cu - tus est per pro - phe - - tas.

ff N

pesante.

ff Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

ff Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

ff Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

ff Cre - - - - - do, . . cre - do in u - nam sanc - tam Ca -

- tho - li - cam et A - pos - to - li - cam Ec -

- tho - li - cam et A - pos - to - li - cam Ec -

- tho - li - cam et A - pos - to - li - cam Ec -

- tho - li - cam et A - pos - to - li - cam Ec -

- cle - - si - am. Con -

- cle - - si - am. Con -

- cle - - si - am. Con -

- cle - - si - am. Con -

- fi - te - or u - num bap -

- fi - te - or u - num bap -

- fi - te - or u - num bap -

- fi - te - or u - num bap -

*pesante.*

- tis - ma in re - mis - si - o - nem pec - ca - to - - - - -

- tis - ma in re - mis - si - o - nem pec - ca - to - - - - -

- tis - ma in re - mis - si - o - nem pec - ca - to - - - - -

- tis - ma in re - mis - si - o - nem pec - ca - to - - - - -

*Adagio.*

- - - rum.

- - - rum.

- - - rum. Et ex - pec - to re - sur - rec - ti -

- - - rum. Et ex - pec - to re - sur - rec - ti -

*Adagio.* ♩ = 88.

*p Tromboni.*

mf p rall. e dim. pp

- o - nem mor - tu - o - - - - - - - - - rum.

mf p rall. e dim. pp

- o - nem mor - tu - o - - - - - - - - - rum.

colle voci.

mf p rall. e dim. pp

*Allegro non troppo.*

pp Et vi - tam ven - tu - ri

pp Et vi - tam ven - tu - ri sæ - cu - li, . . . . . .

*Allegro non troppo.* ♩ = 160.

pp

pp rit. A - men,

*Allegro.*

sæ - cu - li, . . . . .

pp rit. *Allegro.* ♩ = 110.

*Vl. 2.* *p cres.*

*marcato.*
*mf*
Et vi - tam ven - tu - - ri sæ - - - -

*mf* *marcato.*

*marcato.*
*mf*
Et vi - tam ven -

- - cu - li, A - - - - - - - - men, A - -

*tr*

tu - - ri sæ - - - - - cu - - li, A - - - - -

- - - - - men, A - - men, A - men, A - - - -

*tr*

P *marcato.* *f*

Et vi - tam ven - tu - ri

- - - - - - men, A - - - - men, A - - - - - -

*f*

- - - - - - men, A - - men, et . . . vi - tam ven - tu - - - ri

P*tr* *f*

sæ - - - - - cu - li, A - - - - - - -

- men, A - - men, A - - - - men, A - - -

sæ - cu - li, A - - men, A - men,

- - men, A - - - - - - men, et vi - - -

- - - - - men, A - - - - men, A - - - -

A - - - - - - men, A - - -

*f marcato.*

Et vi - tam ven - tu - - - ri sæ - - - - cu - -

*marcato il basso.*

- - - tam . . . ven - tu - - ri sæ - - - - - - - - - cu -
- men, et vi - - - tam ven - tu - ri sæ - cu - li, A - - men, A - men,
- - men, A - - - - - - - - - - men, A - men, et
- li, A - - - - - - - - - - men, A - men,

*decres.* *p*
- li, A - - - - - men,
*decres.* *p*
A - - - men, et vi - tam ven - tu - - ri
*decres.* *p*
vi - tam ven - tu - - ri sæ - - - - cu - li, A - -
*mf* *p*
A - - men, et . . vi - tam ven - tu - - ri

*decres.* *p*

*p* *f*
et vi - tam ven - tu - ri . . . sæ - - cu - li, et
sæ - - - - - cu - li, . . . A - men, et vi - tam ven - tu - ri, et
- men, et vi - tam ven - tu - - - ri, A - - men, A - men, et
sæ - - - - - cu - li, et vi - tam ven - tu - - - ri, et

*f*

vi - tam ven - tu - ri sæ - - - cu - li, A -

vi - tam ven - tu - ri sæ - - cu - li, A -

vi - tam ven - tu - ri, ven - tu - ri sæ - - cu - li, . . A - -

vi - tam ven - tu - ri, ven - tu - ri sæ - - cu - li,

- - - - men, A - - - - - - men, A -

- - - men, A - - - - - - - - men, A -

- - - - - - men, A - men, A - men, A -

et vi - tam ven - tu - ri sæ - - - cu - -

- - men, A - - - - - - men,

- - men, A - - - - - men,

- - men, A - - - - - men, et vi-tam ven -

- li, A - - - - - - men,

*marcato il basso.*

p dim.
et vi - tam ven - tu - - - - - ri

p dim.
et vi - tam ven - tu - - - - - - - - - - ri

dim.
- tu - - - - - - - - - - - - - - - - ri

p dim.
et vi - tam ven - tu - ri

dim.

pp
sæ - - - - - - - cu - li,

pp
sæ - - - - - - - cu - li,

pp cres.
et vi - tam ven -

pp
sæ - - - - - - - cu - li,

pp cres.
et vi - tam ven -

pp pp
sæ - - - - - - - cu - li,

pp pp cres.
et vi - tam ven - tu - - - -

pp pp cres.

p cres.
et vi - tam ven - tu - - - - - - ri, . . . et vi - tam ven -

f
- tu - - - - - ri, . . . . . et vi - tam ven - tu - ri, vi - tam ven -

mf cres. f
- tu - - - - - ri, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -

mf cres.
- - - - - - - - ri, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven -

mf cres. f

*Poco più mosso.*

- tu - ri sæ - cu - li, A - - - - men, A - - - - - - - -

- tu - ri sæ - cu - li, A - - - - men, A - - - - - - - -

*marcato.*

- tu - ri sæ - cu - li, A - - - - men, et vi - tam ven - tu - ri

- tu - ri sæ - cu - li, A - - - - men, A - - - - men,

*Poco più mosso.* ♩ = 116.

*marcato.*

*marcato.*

- men, et

*marcato.* *cres.*

- men, et vi - tam ven - tu - ri sæ - - -

*cres.*

sæ - - - - - cu - li, A - men, A - - - men,

*cres.*

A - - - - - - men, A - - men,

*cres.*

R

vi - tam ven - tu - ri sæ - - - - cu - li, A - - men, A - -

- - cu - li, A-men, A - - - - men, A - men, A - -

A - - - men, A - - - men, A - men, A - -

et vi - tam ven - tu - ri sæ - - - cu - li, A - -

R

men, A - - men, A - - - - - - - - men, A -

men, A - men, A - - - - - - - - men, A -

men, A - men, A - - - - - - - - men, A -

men, A - men, A - - - - - - - - men, A -

*pesante.*

- - - - - men, et vi - tam ven - tu - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

S

*fff*

A - men, A - men, A - - - - - - - - - - -

A - men, A - men, A - men, A - men, A - - men, A -

A - men, A - men, A - men, A - men, A - men, A - - -

A - men, A - men, A - men, A - men, A - - men, A -

S

*fff*

men, A - - - men, A - men,

- men, et . . vi - tam ven - tu - ri . . sæ - cu - li, A - - men,

- men, A - - men, . . A - - - men, A - - men,

- men, et . . vi - tam ven - tu - ri . . sæ - cu - li, A - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

Più mosso.

A - - - - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

Più mosso. ♩ = 164.

molto.

ff sempre.

T ff

A - - - men, A - men,

ff

A - - - men, A - men,

ff

A - - - men, A - men,

ff

A - - - men, A - men,

T

ff

ff

men, A - - men, A - - - - - - - - men, A -

men, A - men, A - - - - - - - - men, A -

men, A - men, A - - - - - - - - men, A -

men, A - men, A - - - - - - - - men, A -

*pesante.*

- - - - - men, et vi - tam ven - tu - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

- - - - - men, et vi - tam ven - tu - - ri sæ - cu - li,

S

*fff*

A - men, A - men, A - - - - - - - - - - -

*fff*

A - men, A - men, A - men, A - men, A - - men, A -

*fff*

A - men, A - men, A - men, A - men, A - men, A - - -

*fff*

A - men, A - men, A - men, A - men, A - - men, A -

S

*fff*

men, A - - - men, A - men,

- men, et . . vi - tam ven - tu - ri . . sæ - cu - li, A - - men,

- men, A - - men, . . A - - - men, A - - men,

- men, et . . vi - tam ven - tu - ri . . sæ - cu - li, A - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

molto.

A - - - - - men,

Più mosso.

Più mosso. ♩ = 164.

molto.

ff sempre.

T

ff

A - - - men, A - men,

A - - - men, A - men,

A - - - men, A - men,

A - - - men, A - men,

T

ff

ff

accel.

A - - - - - men,

A - men,

rit. molto.

*No.* 4.

## SANCTUS.

Solo. Alto.
*Adagio non troppo.*

Voice. *p*

Sanc - tus, Sanc - - tus, Sanc - tus, Do - -

Piano. ♩ = 74. *Adagio non troppo.* *Cor.* *pp*

*cres.* *dim.*

- - mi - nus De - - us Sa - ba - oth, Sanc tus,

*cres.* *dim.* *pp*

*p* *cres.* *dim.*

Do - - - - - mi - nus De - - - - - us Sa - ba -

*cres.* *dim.*

- oth.

Tutti. Soprano I. *pp* *mf*

Sanc - tus, . . Sanc - - - tus, Sanc - - - - - -

Tutti. Soprano II. *pp* *mf*

Sanc - tus, Sanc - - - tus, Sanc - - - - - -

Tutti. Alto I. *pp* *mf*

Sanc - tus, . . Sanc - - - tus, Sanc - - - - - -

Tutti. Alto II. *pp* *mf*

Sanc - tus, Sanc - - - tus. Sanc - - - - - -

*pp (a capella.)* *mf*

B

*mf*

Ple - ni sunt

*pp*

- tus.

*pp*

- tus.

*pp*

- tus.

*pp*

- tus.

B

*pp Tromboni.*

*p*

*cres.*

cæ - li et ter - ra glo - ri - a tu - a, *p* ple - ni sunt

*pp*

Ple - ni,

*pp*

Ple - ni,

*pp*

Ple - ni,

*pp*

Ple - ni,

*cres.*

*pp*

*pp*

*cres.*

*f*

cæ - li et ter - ra glo - ri - a tu - - a.

*cres.*

*mf*

*Cl.*

*espress.*

C Soprano I.
pp animandosi. cres.
Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.
f Più mosso.
Ho - san -

Soprano. II.
mf cres. animandosi
Ple - ni glo - ri - a tu - a.
f
Ho - san -

Alto I.
p cres. animandosi.
Ple - ni, ple - ni glo - ri - a tu - a.
f
Ho - san -

Alto II.
mf cres. animandosi.
Ple - ni glo - ri - a tu - a.
f
Ho - san -

C Tenor I.

Tenor II.

Bass I.

Bass II.

Più mosso.

C
pp animandosi. cres.
Trombe.
f

- na,
Ho - san - - - na,
ff
Ho - san - - - -

- na,
Ho - san - - - na,
ff
Ho - san - - - -

- na,
Ho - san - - - na,
ff
Ho - san - - - -

- na,
Ho - san - - - na,
ff
Ho - san - - - -

ff
Ho -

ff
Ho - san - - - -

ff
Ho -

ff
Ho - sa. - - - -

ff
pesante.

- na, . . . Ho - san - - - na in ex - cel - - sis,
- na, . . . Ho - san - - - na in ex - cel - - sis,
- na, Ho - san - - - na in ex - cel - - sis,
- na, Ho - san - - - na in ex - cel - - sis,
- san - na, Ho - san - - - na in ex - cel - - sis,
- na, Ho - san - - - na, in ex - cel - - sis,
- san - na, Ho - san - - - na in ex - cel - - sis,
- na, Ho - san - - - na in ex - cel - - sis,

Ho - san - - na, Ho-san - na in . . . ex -
Ho - san - - na, Ho-san - na in ex -
Ho - san - - na, Ho-san - na in . . . ex -
Ho - san - - na, Ho-san - na in . . . ex -
Ho - san - - na, Ho-san - na in ex -
Ho-san - na in . . . ex -
Ho-san - na in ex -

*Trombe.*

*ff sempre.*

- cel - sis, Ho-san - na, Ho-san - na, Ho-san -
- cel - sis, Ho-san - na in ex-cel - - - sis, Ho-san -
- cel - sis, Ho - san - na in ex-cel - - - sis, Ho-san -
- cel - sis, Ho - san - na, Ho-san na, Ho-san -
- cel - sis, Ho - san - na, Ho-san - - na, Ho-san -
- cel - sis, Ho - san - na, Ho-san - na
- cel - sis, Ho - san - na in ex-cel - - - sis, Ho-san -
- cel - sis, Ho - san - na, Ho - san - - - na, Ho-san -

*dim. subito. rall.*

- na in . . ex - cel - sis, Sanc - - - - - - - tus.
- na in . . ex - cel - sis, Sanc - - - - - - - tus.
- na in ex - cel - sis, Sanc - - - - - - - tus.
- na in ex - cel - sis, Sanc - - - - - - - tus.
- na in . . ex - cel - sis.
- na in . . ex - cel - sis.
- na in . . ex - cel - sis.
- na in ex - cel - sis.

*dim. subito. rall.*

Solo. Alto.

E *Tempo 1mo.*

*mf espress.*

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - a.

Soprano I.

*mf cres.*

Ple - ni sunt

Soprano II.

*p cres.*

Ple - ni sunt cæ - li et ter - -

Alto I.

*mf cres.*

Ple - -

Alto II.

*p cres.*

Ple - ni sunt cæ - -

Tenor I.

*p cres.*

Ple - ni sunt cæ - -

Tenor II.

*p cres.*

Ple - - - ni . . .

E *Tempo 1mo.*

*Cor.*

*p espress.*

*cres - - cen - - do.*

*f*

cæ - li et ter - ra glo - - - ri - a tu - a.

*f*

- ra, et ter - ra glo - - - ri - a tu - a.

*f*

- - ni, ple - ni glo - - - ri - a tu - a.

*f*

- li et ter - ra glo - - - ri - a tu - a.

*f*

- li et ter - - - - - - - ra, sunt cæ - li et

*f*

- - sunt cæ - - - - - - - li, sunt cæ - li et

Bass I.

*f espress.*

Bass II.

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu - -

*f espress.*

Ple - ni sunt cæ - li et ter - ra glo - ri - a tu

*f*

*dim.*

F *p* *espress.* *rit.*

Sanc - - - - - - - - tus, Sanc -

*mf* *dim. e slentando.* *pp*

Sanc - - - - - - - - tus.

*mf* *dim. e slentando.* *pp*

Sanc - - - - - - - - tus.

*mf* *dim. e slentando.* *pp*

Sanc - - - - - - - - tus.

*mf* *dim. e slentando.* *pp*

Sanc - - - - - - - - tus.

*mf* *dim. e slentando.* F *pp*

ter - ra glo - ri - a tu - - - a.

*mf* *dim. e slentando.* *pp* *rit.*

ter - ra ple - - - - - - ni.

*mf* *dim. e slentando.* *pp*

- a, glo - ri - a tu - - - a.

*mf dim. e slentando.* *pp*

- - - - - - - - - - a.

F

*mf dim. e slentando.* *pp* *espress.* *rit.*

*Tromboni.*

- - - tus.

TUTTI. SOPRANO I. *rit.* *molto.*

*pp*

Sanc - - - tus.

SOPRANO II. *rit.* *molto.*

*pp*

Sanc - - - tus.

ALTO I. *rit.* *molto.*

*pp*

Sanc - - - tus.

ALTO II. *rit.* *molto.*

*pp*

Sanc - - - tus.

*Trombe.*

*pp* *slentando.* *pp* *rit.* *molto.*

*No. 5.*

## BENEDICTUS.

*Andante.* SOLO. SOPRANO.

VOICE. *pp*

*Andante.* Be - - ne - dic - - - - tus qui

*Vl. sordini.*

PIANO. *pp dolcissimo.*

♩ = 86.

ve - nit in no - mi - ne Do - mi - ni, . . qui ve - -

*p* *cres.*

*pp* *cres.*

- nit in . . no - mi - ne, in no - mi - ne Do - - - mi - ni, be - ne -

*mf*

*mf*

A

- dic - - - - tus qui ve - nit in no - mi - ne

*p* *cres.*

TUTTI.* SOPRANO I.

Be - ne - dic - tus qui ve - nit in no - mi - ne

*pp* *cres.*

TUTTI.* SOPRANO II.

Be - ne - dic - tus qui ve - nit in no - mi - ne

*pp* *cres.*

TUTTI.* ALTO.

Be - ne - dic - tus qui ve - nit in no - mi - ne

*pp* *cres.*

A

* The Chorus to be divided into three equal parts.

Do - mi - ni qui ve - nit in no - mi - ne Do - - mi

Do - mi - - - ni,

Do - mi - - - ni,

Do - mi - - - ni,

be - ne -

- ni,

be - ne - dic - - - - - - - - - -

be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

be - ne - dic - tus, be - ne - dic - -

- dic - tus qui ve - nit in no - - - mi - ne Do - - mi -

- tus.

- ni.

- tus.

- ni, qui ve - nit, qui ve - nit in . . no - - - mi - ne Do - mi -

Cor Anglais.
espress.

C

*pp*
qui ve - nit in . . no -
*pp*
in no -
*mf* *dim.* *p*
- ni, in no - mi - ne Do - mi - ni,
*pp*
in no -

C

*mf* *p dim.* . . . . . *pp* *cres* -
*espress.*

*mf espress.* *cres.* *f*
qui . . ve - nit in no - mi - ne Do - mi -
*p* *cres.*
- mi - ne . . Do - - mi - ni . . ve - - nit,
*p* *cres.*
- mi - ne Do - - mi - ni . . ve - - nit,
*p* *cres.*
- mi - ne Do - - mi - ni ve - - nit,
*cen* - - - - - - *do.*

*ff*
- ni, Ho - san - na . . . in ex - cel - - sis, in ex - cel -
*f*
Ho - san - na, Ho - san - na, Ho - san - na in ex - cel -
*f*
Ho - san - na, Ho - san - na, Ho - san - na in ex - cel -
*f*

D

- sis, be- ne - dic - - tus, be - - - ne -

- sis, be-ne-dic - tus qui ve - nit in no - mi - ne Do - - mi -

- sis, be-ne-dic - tus qui ve - nit in no - mi - ne Do - - mi -

- sis, be- ne-dic - tus qui ve - nit in no - mi - ne Do - - mi -

D

Ob.

dolce.

- dic - - tus qui ve - nit in no - mi - ne Do - mi-ni, . .

- ni,

- ni,

- ni,

bene-dic -

be-ne-dic -

be-ne-dic -

. . qui ve - nit in . . no - mi - ne, in no - mi - ne, Do - - - mi -

- tus,

- tus,

- tus,

E

E

- ni, qui ve - nit in no - - - - - mi - ne, qui ve - nit

qui ve - nit in . . no - mi -

qui ve - - -

qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

in . . no - - - - - mi - ne, in . .

ne, qui ve - nit, ve - nit in no - mi - ne Do - mi - ni, . . in

- nit, qui ve - - - nit in no - mi - ne Do - mi - ni, . . in

- ni, qui ve - - - nit in no - mi - ne Do - mi - ni, . . in

no - mi - ne Do - mi - ni, in no - mi - ne

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

no - mi - ne Do - mi - ni,

Do - - mi - ni, be - - - - - ne - dic - - -

be - - - - ne - dic -

qui ve - nit in no - mi - ne Do - mi - ni, be - ne - dic -

be - ne - dic -

*Cor Anglais.*

- tus, be - ne - dic - - - tus, be - -

- - tus qui ve - nit in no - mi - ne Do - mi - ni,

- - tus qui ve - nit in no - mi - ne Do - mi - ni,

- - tus qui ve - nit in no - mi - ne Do - mi - ni,

*pp slentando sin al fine.*

*Ob.*

*dolce.*

*Ped.*

- - - - - ne - dic - tus.

be - ne - dic - tus. . . .

be - ne - dic - tus. . . .

be - ne - dic - tus. . . .

*Vl.*

*Ped.*

*No.* 6.

## AGNUS DEI.

Voice.

Piano.

♩ = 116.

*Adagio.* Solo. Tenor. *p*

Ag - - - - nus De - i, . .

*Adagio.*

*pp legatissimo.*

*pp*

qui tol - - - - lis pec - ca - - - - ta mun - -

*pp*

*cres.*

- di, qui tol - lis, qui tol - lis, pec - ca - ta . mun - -

*pp* *cres* - - - - - *cen* - -

*f*

- di, mi - se - re - - re, mi - se - re - -

*tr*

- *do.* *mf* *sf* *pp* *sf* *pp*

*p*

- re, mi - se - re - - - - re, . . mi - se - re - re no - bis,

*mf*

A

*pp*

mi - se - re - re, . . mi - se - re - re, . .

*Cl. espress.*

*p*

*pp*

*pp*

Ag - nus De - i, . . . . . mi - se -

*cres.*

*pp*

*cres*

- re - re . . no - - - - - bis, Ag - - - - - nus

*f*

- - - cen - - - - - do.

*mf*

De - i, qui tol - lis, qui tol - lis pec - ca - ta mun - di,

*dim.*

*dim.*

*p*

mi - - - - se - re - - - re, mi - se - re - re no -

*dim.*

*poco rit.*

*poco rit.*

*pp*

*cres.*

B *f* *Allegro non troppo.*

- - - - bis.

TUTTI. SOPRANO.

*mf* *f* *accel. un poco.* *marcato.* *f*

Mi - se - re - re, mi - se - re - - re. Ag - nus De -

TUTTI. ALTO.

*mf* *f* *accel. un poco.* *marcato.* *f*

Mi - se - re - re, mi - se - re - - re. Ag - - - -

TUTTI. TENOR.

*mf* *f* *accel. un poco.* *f marcato.*

Mi - se - re - re, mi - se - re - - re. Ag-nus De - i, qui tol - lis pec -

TUTTI. BASS.

*mf* *f* *accel. un poco.* *f marcato.*

Mi - se - re - re, mi - se - re - - re. Ag-nus De - i, qui tol - lis pec -

B *accel. un poco.* *Allegro non troppo.* ♩ = 108.

*f* *f marcato.*

*ff*

- i, mi - se - re - - re, mi - se-re - - re, mi - se -

*ff*

- nus De - - - - i, mi - se - re - re, mi - se - re - re no - bis,

*ff*

- ca - ta, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se -

*ff*

- ca - ta mun - di, mi - se - re - re no - - - bis, mi - se -

*ff*

re - re no - - - bis, qui tol - - - lis pec - ca - - ta, pec - ca - -

Ag - nus De - - i, qui tol - - - lis pec - ca - - ta, pec - ca - -

- re - re, mi - se - re - re, qui tol - - - lis pec - ca - - ta, qui tol - lis pec -

- re - re no - - bis, qui tol - lis pec - ca - ta mun - - di, qui tol - lis pec -

C *pp* *cres.*

- - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

*pp* *cres.*

- - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

*pp* *cres.*

- ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

*pp* *cres.*

- ca - ta mun - di, mi - - se - re - re, mi - se - re - re

C *pp* *cres.*

*f* *cres.* *ff*

no - bis, . . . . mi - - - - - se - re - - re no - -

*f* *cres.* *ff*

no - bis, . . . . mi - - se - re - re no - - bis, no - -

*f* *cres.* *ff*

no - bis, . . . . mi - - - - se - re - - re no - -

*f* *cres.* *ff*

no - bis, . . . . mi - - se - re - re no - - bis, no - -

8va

*f* *cres.* *ff*

- - - - - - - bis, mi - se - re - re, mi - se - re - re. . .

- - - - - - - bis, mi - se - re - re, mi - se - re - re, . .

- - - - - - - bis, mi - se - re - re, mi - se - re - re. . .

- - - - - - - bis, mi - se - re - re, mi - se - re - re, . .

*8va...*

*dim.* *pesante.* *dim.* D

*Tempo 1mo. Adagio.*

*mf dim. rit.* *pp*

mi - se - re - re . . no - - - - - - bis. . .

*mf dim. rit.* *pp*

mi - se - re - re . . no - - - - - - bis. . .

*Tempo 1mo. Adagio.*

*mf dim. rit.* *p* *pp*

SOLO. TENOR.

*p* *pp*

Ag - - - nus . . De - i, . . qui tol - - - lis pec -

*pp*

- ca - - - ta mun - di, qui tol - lis, qui tol -

Fl.

pp cres.

- lis pec - ca - ta . . mun - - di,

E

pp

Do - na no - bis . .

pp

Do - na no - bis

pp

Do - na no - bis

E

pp pp

mf

do - - na, do - - na, do - - - - -

cres.

pa - cem, do - na no - bis pa - cem, do - - - - -

cres.

pa - cem, do - na no - bis pa - cem, do - - - - -

cres.

pa - cem, do - na no - bis, do - - na . . . .

pp

Pa - - - - - cem, . . .

cres.

cres.

- - na no - bis pa - cem, pa - - - cem, pa - -

*p* *cres.*

- - na no - bis pa - cem, pa - - cem, pa - -

*pp* *dolce.*

- - na no - bis pa - cem, pa - - cem, pa - -

*pp* *dolce.*

. . . pa - - cem, pa - -

*pp* *dolce.*

pa - - cem, pa - -

*pp* *dolce.* *cres.*

F *mf*

- - cem, do - na no - bis pa - -

*p*

- - cem, pa - -

*p*

- - cem, do - na pa - -

*p*

- - cem, do - na no - bis pa - -

*p*

- - cem, do - -

F

*f espress.* *p*

mf espress.

- cem, pa - - - - - - - - - - cem.

p cres.

- - - cem, do - na no - bis . . pa - -

cres.

- - - cem, p do - na no - bis

p cres.

- . cem, do - na no - bis . . pa - -

pp p cres.

- na . . no - - - bis, do - na no - bis pa - -

pp cres - - - - - cen - - - - - - do.

mf cres.

- - - cem, . . do - na no - bis pa - - - - - -

espress. mf cres. f

pa - - cem, . . Ag - nus De - i, qui tol - lis pec - ca - ta . .

do - - - - - - - na pa - - -

espress. f

mf cres.

- - - cem, . . Ag - nus De - i, do - na pa - - -

mf cres. f

- - - cem, pa - - - - - - - - - - - - - -

mf cres. f espress.

cem,
mun - di,
p
do - na
mf espress.
- cem, do - na no - bis pa - - - - - cem, . .
mf espress.
- cem, do - na no - bis pa - - - - - cem, . .
Ob.
mf espress.
p
p
do - na no - bis pa - - - - cem,
G
p cres.
no - bis pa - - - - - - - - cem, do - na
cres.
p
pa - - - - - - - - - - cem, do - na no - bis
pa - - - - - - - - - - cem,
G
cres.
p
p
do - - - - - na no - - bis pa - - - cem,
no - bis pa - cem, do - - - - na pa - - - - cem,
pa - - - - cem, do - - - - - na,
cres.
p
do - - - - - na no - - - bis pa - - - cem,
dim.

*p dolce.* H *pp*

do - - na no - - bis pa - - cem,

*dolce.* *p* *pp*

do - - na no - - bis pa - - cem, . .

*dolce.* *p* *pp*

do - na . . no - bis . . pa - - - - cem, pa - - cem, . .

*dolce.* *p* *pp*

do - - - - - na, . . . . do - na . . no - bis . .

*p dolce.* H *pp*

*rit.* *pp* *rit. molto.*

pa - - cem, pa - - - - - - cem.

*rit.* *rit. molto.*

*pp*

pa - - cem, . . pa - - - - - - cem.

*rit.* *rit. molto.*

pa - cem, . . pa - - - - - - cem.

*rit.* *rit. molto.*

pa - - cem, pa - - - - - - cem.

*rit.* *pp* *rit. molto.* *pp* *Vl. sordine.*

*Ped.*

Solo. Tenor. *pp ad lib.* *a tempo.* *agitato.*

Ag - - nus De - - - i, qui tol - lis pec -

*colla voce.* *a tempo. agitato.*

- ca - - ta mun - - di, p do - - na no - bis,

p marcato. pp Cor. Fag.

. . do - - na no - bis I pp rit. . . .

pa - - - - - -

dim. pp rit. . . .

no - bis . . pa - - - - - -

a tempo. p Ossia :

- cem, do - na no - - bis pa - -

Tutti.

a tempo. pp

Do - na no - bis pa - - cem, do - na no - bis

pp a tempo.

Do - na no - bis pa - - cem, do - na no - bis

a tempo. pp

Do - na no - bis pa - - cem, do - na no - bis

a tempo. pp

Do - na no - bis pa - - cem, do - na no - bis

Str.

pp a tempo.

*dim.* *rit.*

- - - - - cem, pa - - cem, pa - - - - - -

*dim.*

pa - - cem, . .

*dim.* *pp*

pa - - cem, . . pa - - cem, . .

*dim.* *pp*

pa - - cem, . . pa - - cem,

*dim.* *pp*

pa - - cem, pa - - cem,

*dim.* *pp* *pp rit.*

*pp*

- - - - - - cem, pa - - - - - cem.

*rit.* *pp*

pa - - - - cem.

*rit.* *pp*

pa - - - - cem.

*rit.* *pp*

pa - - - - cem.

*rit.* *pp*

pa - - - - cem.

*pp*

*Ped.*



THE END.

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| MY SPIRIT WAS IN HEAVINESS ... ... ... | 1/0 | — | — |
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| RUINS OF ATHENS ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| ENGEDI; OR, DAVID IN THE WILDERNESS | 1/0 | 1/6 | 2/6 |
| MOUNT OF OLIVES ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| MASS, IN C ... ... ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, IN C ... ... ... | 1/6 | — | 3/0 |
| MASS, IN D ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| THE CHORAL SYMPHONY ... ... ... ... | 2/6 | — | — |
| DITTO, THE VOCAL PORTION (DITTO, SOL-FA, 0/6) | 1/0 | — | — |
| THE CHORAL FANTASIA (SOL-FA, 0/3) ... ... | 1/0 | — | — |
| A CALM SEA AND A PROSPEROUS VOYAGE. | 0/4 | — | — |
| MEEK, AS THOU LIVEDST HAST THOU DEPARTED ... ... ... ... ... ... | 0/2 | — | — |
| **KAREL BENDL.** | | | |
| WATER-SPRITE'S REVENGE (Female voices) ... | 1/0 | — | — |
| **WILFRED BENDALL.** | | | |
| THE LADY OF SHALOTT (Female voices) ... (DITTO SOL-FA, 1/0) | 2/6 | — | — |
| **SIR JULIUS BENEDICT.** | | | |
| ST. PETER ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ... | 2/6 | 3/0 | 4/0 |
| PASSION MUSIC FROM ST. PETER ... ... | 1/6 | — | — |

No. 352. 12/9/92.

| | Paper Cover. | Paper Boards. | Cloth Gilt. |
|---|---|---|---|
| **SIR W. STERNDALE BENNETT.** | | | |
| THE MAY QUEEN (SOL-FA, 1/0) ... ... ... | 3/0 | 3/6 | 5/0 |
| THE WOMAN OF SAMARIA (SOL-FA, 1/0)... ... | 4/0 | — | 6/0 |
| INTERNATIONAL EXHIBITION ODE (1862) ... | 1/0 | — | — |
| **G. R. BETJEMANN.** | | | |
| THE SONG OF THE WESTERN MEN ... ... | 1/0 | — | — |
| **W. R. BEXFIELD.** | | | |
| ISRAEL RESTORED ... ... ... ... ... | 4/0 | — | 6/0 |
| **HUGH BLAIR.** | | | |
| HARVEST-TIDE ... ... ... ... ... ... | 1/0 | — | — |
| **JOSIAH BOOTH.** | | | |
| THE DAY OF REST (Female voices) ... ... ... | 2/6 | — | — |
| **E. M. BOYCE.** | | | |
| THE LAY OF THE BROWN ROSARY ... ... | 1/6 | — | — |
| YOUNG LOCHINVAR ... ... ... ... ... | 1/6 | — | — |
| **J. BRADFORD.** | | | |
| HARVEST CANTATA ... ... ... ... ... | 1/6 | — | — |
| THE SONG OF JUBILEE ... ... ... ... | 2/0 | — | — |
| PRAISE THE LORD ... ... ... ... ... | 2/0 | — | — |
| **W. F. BRADSHAW.** | | | |
| GASPAR BECERRA ... ... ... ... ... | 1/6 | — | — |
| **J. BRAHMS.** | | | |
| A SONG OF DESTINY ... ... ... ... ... | 1/0 | — | — |
| **C. BRAUN.** | | | |
| SIGURD ... ... ... ... ... ... ... ... | 5/0 | — | — |
| **J. C. BRIDGE.** | | | |
| DANIEL ... ... ... ... ... ... ... | 3/6 | — | — |
| RUDEL ... ... ... ... ... ... ... ... | 4/0 | — | — |
| **J. F. BRIDGE.** | | | |
| ROCK OF AGES (Latin and English) (SOL-FA, 0/4)... | 1/0 | — | — |
| MOUNT MORIAH ... ... ... ... ... ... | 3/0 | — | — |
| BOADICEA ... ... ... ... ... ... ... | 2/6 | — | — |
| CALLIRHOË (SOL-FA, 1/6) ... ... ... ... | 2/6 | 3/0 | 4/0 |
| NINEVEH ... ... ... ... ... ... ... | 2/6 | 3/0 | 4/0 |
| THE INCHCAPE ROCK ... ... ... ... | 1/0 | — | — |
| THE LORD'S PRAYER ... ... ... ... | 1/0 | — | — |
| **DUDLEY BUCK.** | | | |
| THE LIGHT OF ASIA ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| **EDWARD BUNNETT.** | | | |
| OUT OF THE DEEP (130th Psalm) ... ... ... | 1/0 | — | — |
| **W. BYRD.** | | | |
| MASS FOR FOUR VOICES (in F minor) ... ... | 2/6 | — | — |
| **CARISSIMI.** | | | |
| JEPHTHAH ... ... ... ... ... ... ... | 1/0 | — | — |
| **F. D. CARNELL.** | | | |
| SUPPLICATION ... ... ... ... ... ... | 5/0 | — | — |
| **GEORGE CARTER.** | | | |
| SINFONIA CANTATA (116th Psalm) ... ... ... | 2/0 | — | 3/6 |
| **WILLIAM CARTER.** | | | |
| PLACIDA ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| **CHERUBINI.** | | | |
| REQUIEM MASS, C MINOR (Latin and English) ... | 1/0 | 1/6 | 2/6 |
| SECOND MASS, IN D MINOR... ... ... ... | 2/0 | 2/6 | 3/6 |
| THIRD MASS (CORONATION) ... ... ... ... | 1/0 | 1/6 | 2/6 |
| FOURTH MASS, IN C ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| **E. T. CHIPP.** | | | |
| JOB ... ... ... ... ... ... ... ... | 4/0 | — | — |
| NAOMI ... ... ... ... ... ... ... ... | 2/0 | — | — |
| **FREDERICK CORDER.** | | | |
| THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ... | 2/6 | — | — |
| **SIR MICHAEL COSTA.** | | | |
| THE DREAM ... ... ... ... ... ... ... | 1/0 | — | — |
| **H. COWARD.** | | | |
| THE STORY OF BETHANY (SOL-FA, 1/6) ... ... | 2/6 | 3/0 | — |
| **F. H. COWEN.** | | | |
| ST. JOHN'S EVE (SOL-FA, 1/6) ... ... ... ... | 2/6 | 3/0 | 4/0 |
| A SONG OF THANKSGIVING... ... ... ... | 1/6 | — | — |
| SLEEPING BEAUTY (SOL-FA, 1/6) ... ... ... | 2/6 | 3/0 | 4/0 |
| RUTH (SOL-FA, 1/6) ... ... ... ... ... | 4/0 | 4/6 | 6/0 |
| **J. MAUDE CRAMENT.** | | | |
| I WILL MAGNIFY THEE, O GOD (145th Psalm) .. | 2/6 | — | — |
| **W. CRESER.** | | | |
| EUDORA (A dramatic Idyll) ... ... ... ... | 2/6 | — | — |
| **W. CROTCH.** | | | |
| PALESTINE ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| **W. H. CUMMINGS.** | | | |
| THE FAIRY RING ... ... ... ... ... ... | 2/6 | — | — |

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| **W. G. CUSINS.** | | | |
| TE DEUM ... ... ... ... ... ... ... | 1/6 | — | — |
| **FÉLICIEN DAVID.** | | | |
| THE DESERT (Male voices) ... ... ... ... | 1/6 | 2/0 | — |
| **P. H. DIEMER.** | | | |
| BETHANY ... ... ... ... ... ... ... | 4/0 | — | — |
| **M. E. DOORLY.** | | | |
| LAZARUS ... ... ... ... ... ... ... | 2/6 | — | — |
| **F. G. DOSSERT.** | | | |
| MASS, IN E MINOR ... ... ... ... ... | 5/0 | — | — |
| **ANTONIN DVOŘÁK.** | | | |
| ST. LUDMILA ... ... ... ... ... ... | 5/0 | 6/0 | 7/6 |
| DITTO (German and Bohemian Words) ... | 8/0 | — | — |
| THE SPECTRE'S BRIDE ... ... ... ... | 3/0 | 3/6 | 5/0 |
| DITTO (German and Bohemian Words) | 6/0 | — | — |
| STABAT MATER ... ... ... ... ... ... | 2/6 | 3/0 | 4/0 |
| PATRIOTIC HYMN... ... ... ... ... ... | 1/6 | — | — |
| DITTO (German and Bohemian Words) | 3/0 | — | — |
| REQUIEM MASS ... ... ... ... ... ... | 5/0 | 6/0 | 7/6 |
| **A. E. DYER.** | | | |
| SALVATOR MUNDI ... ... ... ... ... | 2/6 | — | — |
| ELECTRA OF SOPHOCLES ... ... ... ... | 1/6 | 2/0 | — |
| **H. J. EDWARDS.** | | | |
| THE ASCENSION ... ... ... ... ... ... | 2/6 | — | — |
| THE EPIPHANY ... ... ... ... ... ... | 2/0 | — | — |
| PRAISE TO THE HOLIEST ... ... ... ... | 1/6 | — | — |
| **ROSALIND F. ELLICOTT.** | | | |
| ELYSIUM ... ... ... ... ... ... ... | 1/0 | — | — |
| THE BIRTH OF SONG ... ... ... ... ... | 1/6 | — | — |
| **GUSTAV ERNEST.** | | | |
| ALL THE YEAR ROUND (Female Voices) ... ... | 2/0 | — | — |
| **HENRY FARMER.** | | | |
| MASS, IN B FLAT (Latin and English) ... ... | 2/0 | 2/6 | 3/6 |
| **MYLES B. FOSTER.** | | | |
| THE LADY OF THE ISLES ... ... ... ... | 1/6 | — | — |
| THE ANGELS OF THE BELLS (Female voices)... | 1/6 | — | — |
| (DITTO, SOL-FA, 0/8) | | | |
| THE BONNIE FISHWIVES (Female voices) ... | 2/6 | — | — |
| **ROBERT FRANZ.** | | | |
| PRAISE YE THE LORD (117th Psalm) ... ... | 1/0 | — | — |
| **NIELS W. GADE.** | | | |
| PSYCHE (SOL-FA, 1/6) ... ... ... ... ... | 2/6 | 3/0 | 4/0 |
| SPRING'S MESSAGE (SOL-FA, 0/3) ... ... ... | 0/8 | — | — |
| ERL-KING'S DAUGHTER (SOL-FA, 0/9) ... ... | 1/0 | 1/6 | 2/6 |
| ZION ... ... ... ... ... ... ... | 1/0 | 1/6 | 2/0 |
| THE CRUSADERS (SOL-FA, 1/0) ... ... | 2/0 | 2/6 | 4/0 |
| COMALA ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| CHRISTMAS EVE (SOL-FA, 0/4) ... ... ... ... | 1/0 | 1/6 | — |
| **HENRY GADSBY.** | | | |
| LORD OF THE ISLES (SOL-FA, 1/6) ... ... ... | 2/6 | — | — |
| ALCESTIS (Male voices) ... ... ... ... ... | 4/0 | — | — |
| COLUMBUS (Male voices)... ... ... ... ... | 2/6 | — | — |
| **G. GARRETT.** | | | |
| HARVEST CANTATA (SOL-FA, 0/6) ... ... ... | 1/0 | — | — |
| THE SHUNAMMITE ... ... ... ... ... | 3/0 | — | — |
| THE TWO ADVENTS ... ... ... ... ... | 1/6 | — | — |
| **R. MACHILL GARTH.** | | | |
| EZEKIEL ... ... ... ... ... ... ... | 4/0 | 4/6 | — |
| THE WILD HUNTSMAN ... ... ... ... | 1/0 | 1/6 | — |
| **A. R. GAUL.** | | | |
| A SONG OF LIFE (Ode to Music) ... ... ... | 1/0 | — | — |
| JOAN OF ARC (SOL-FA, 1/0) ... ... ... ... | 2/6 | 3/0 | 4/0 |
| PASSION SERVICE ... ... ... ... ... | 2/6 | 3/0 | 4/0 |
| RUTH (SOL-FA, 0/9) ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| THE HOLY CITY (SOL-FA, 1/0) ... ... ... ... | 2/6 | 3/0 | 4/0 |
| TEN VIRGINS (SOL-FA, 1/0) ... ... ... ... | 2/6 | 3/0 | 4/0 |
| ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ... | 2/6 | 3/0 | 4/0 |
| **FR. GERNSHEIM.** | | | |
| SALAMIS. A TRIUMPH SONG (Male voices) ... | 1/6 | — | — |
| **F. E. GLADSTONE.** | | | |
| PHILIPPI ... ... ... ... ... ... ... | 2/6 | — | — |
| **GLUCK.** | | | |
| ORPHEUS ... ... ... ... ... ... ... | 3/6 | — | — |
| **HERMANN GOETZ.** | | | |
| BY THE WATERS OF BABYLON (137th Psalm)... | 1/0 | — | — |
| NŒNIA ... ... ... ... ... ... ... ... | 1/0 | — | — |
| THE WATER-LILY (Male voices) ... ... ... | 1/6 | — | — |
| **CH. GOUNOD.** | | | |
| MORS ET VITA (Latin or English) ... ... ... | 6/0 | 6/6 | 7/6 |
| DITTO, SOL-FA (Latin and English)... ... | 2/0 | — | — |
| THE REDEMPTION (English words) (SOL-FA, 2/0)... | 5/0 | 6/0 | 7/6 |
| DITTO (French Words) ... ... ... | 8/4 | — | — |
| DITTO (German Words)... ... ... | 10/0 | — | — |
| MESSE SOLENNELLE (ST. CECILIA)... ... ... | 1/0 | 1/6 | 2/6 |
| OUT OF DARKNESS ... ... ... ... ... | 1/0 | — | — |
| COMMUNION SERVICE (Messe Solennelle) ... | 1/6 | 2/0 | 3/0 |
| TROISIÈME MESSE SOLENNELLE ... ... | 2/6 | — | — |
| DE PROFUNDIS (130th Psalm) (Latin Words) ... | 1/0 | — | — |
| DITTO (Out of darkness) ... | 1/0 | — | — |
| THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiæ Jerusalem) ... ... ... | 1/0 | — | — |
| DAUGHTERS OF JERUSALEM ... ... ... | 1/0 | — | — |
| GALLIA (SOL-FA, 0/4) ... ... ... ... ... | 1/0 | — | — |

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|---|---|---|---|
| **A. M. GOODHART.** | | | |
| EARL HALDAN'S DAUGHTER ... ... ... | 1/0 | — | — |
| ARETHUSA ... ... ... ... ... ... ... | 2/0 | — | — |
| **C. H. GRAUN.** | | | |
| THE PASSION OF OUR LORD (Der Tod Jesu) ... | 2/0 | 2/6 | 4/0 |
| TE DEUM ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| **ALAN GRAY.** | | | |
| THE WIDOW OF ZAREPHATH ... ... ... | 2/0 | — | — |
| **J. O. GRIMM.** | | | |
| THE SOUL'S ASPIRATION ... ... ... ... | 1/0 | — | — |
| **G. HALFORD.** | | | |
| THE PARACLETE ... ... ... ... ... | 2/0 | — | — |
| **HANDEL.** | | | |
| ALEXANDER'S FEAST ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| ACIS AND GALATEA ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| DITTO, New Edition, edited by J. Barnby ... ... | 1/0 | 1/6 | 2/6 |
| DITTO, SOL-FA, 1/0 | | | |
| ALCESTE ... ... ... ... ... ... ... | 2/0 | — | — |
| SEMELE... ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| THE PASSION ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| THE TRIUMPH OF TIME AND TRUTH... ... | 3/0 | 3/6 | 5/0 |
| ALEXANDER BALUS ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| HERCULES ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| ATHALIAH ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| ESTHER... ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| SUSANNA ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| THEODORA ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| BELSHAZZAR ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| THE MESSIAH, edited by V. Novello (SOL-FA, 1/0) ... | 2/0 | 2/6 | 4/0 |
| THE MESSIAH, ditto, Pocket Edition ... ... ... | 1/0 | 1/6 | 2/0 |
| THE MESSIAH, edited by W. T. Best ... ... ... | 2/0 | 2/6 | 4/0 |
| ISRAEL IN EGYPT, edited by Mendelssohn ... ... | 2/0 | 2/6 | 4/0 |
| ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. | 1/0 | 1/6 | 2/0 |
| JUDAS MACCABÆUS (SOL-FA, 1/0) ... ... ... | 2/0 | 2/6 | 4/0 |
| JUDAS MACCABÆUS, Pocket Edition ... ... | 1/0 | 1/6 | 2/0 |
| SAMSON (SOL-FA, 1/0) ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| SOLOMON ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| JEPHTHA ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| JOSHUA ... ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| DEBORAH ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| SAUL ... ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| CHANDOS TE DEUM ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| DETTINGEN TE DEUM ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| UTRECHT JUBILATE ... ... ... ... ... | 1/0 | — | — |
| O PRAISE THE LORD (6th Chandos Anthem) ... | 1/0 | — | — |
| CORONATION AND FUNERAL ANTHEMS ... | — | — | 5/0 |
| Or, singly:— | | | |
| THE KING SHALL REJOICE ... ... ... | 0/8 | — | — |
| ZADOK THE PRIEST ... ... ... ... | 0/3 | — | — |
| MY HEART IS INDITING... ... ... ... | 0/8 | — | — |
| LET THY HAND BE STRENGTHENED ... | 0/6 | — | — |
| THE WAYS OF ZION ... ... ... ... | 1/0 | — | — |
| ODE ON ST. CECILIA'S DAY ... ... ... ... | 1/0 | 1/6 | 2/6 |
| L'ALLEGRO ... ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| **HAYDN.** | | | |
| THE CREATION (SOL-FA, 1/0) ... ... ... ... | 2/0 | 2/6 | 4/0 |
| THE CREATION, Pocket Edition ... ... ... | 1/0 | 1/6 | 2/0 |
| THE SEASONS ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ... | 1/0 | — | — |
| FIRST MASS, IN B FLAT (Latin) ... ... ... | 1/0 | 1/6 | 2/6 |
| DITTO (Latin and English) ... | 1/0 | 1/6 | 2/6 |
| SECOND MASS, IN C (Latin) ... ... ... ... | 1/0 | 1/6 | 2/6 |
| THIRD MASS (IMPERIAL) (Latin and English) ... | 1/0 | 1/6 | 2/6 |
| DITTO (Latin) ... ... ... | 1/0 | 1/6 | 2/6 |
| SIXTEENTH MASS (Latin) ... ... ... ... | 1/6 | 2/0 | 3/0 |
| THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ... | 2/0 | 2/6 | 4/0 |
| TE DEUM (English and Latin) ... ... ... ... | 1/0 | — | — |
| INSANÆ ET VANÆ CURÆ (Ditto) ... ... ... | 0/4 | — | — |
| **BATTISON HAYNES.** | | | |
| THE FAIRIES' ISLE (Female voices)... ... ... | 2/6 | — | — |
| **H. HEALE.** | | | |
| JUBILEE ODE ... ... ... ... ... ... | 1/6 | — | — |
| **C. SWINNERTON HEAP.** | | | |
| FAIR ROSAMOND (SOL-FA, 2/0) ... ... ... | 3/6 | 4/0 | 5/0 |
| **EDWARD HECHT.** | | | |
| ERIC THE DANE ... ... ... ... ... ... | 3/0 | — | — |
| O MAY I JOIN THE CHOIR INVISIBLE ... | 1/0 | — | — |
| **GEORGE HENSCHEL.** | | | |
| OUT OF DARKNESS (130th Psalm) ... ... ... | 2/6 | — | — |
| **HENRY HILES.** | | | |
| FAYRE PASTOREL ... ... ... ... ... | 6/6 | — | — |
| THE CRUSADERS ... ... ... ... ... ... | 2/6 | — | — |
| **FERDINAND HILLER.** | | | |
| NALA AND DAMAYANTI ... ... ... ... | 4/0 | — | 6/0 |
| A SONG OF VICTORY (SOL-FA, 0/9) ... ... ... | 1/0 | 1/6 | — |

# NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

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|---|---|---|---|
| **HEINRICH HOFMANN.** | | | |
| FAIR MELUSINA | 2/0 | 2/6 | 4/0 |
| CINDERELLA | 4/0 | — | — |
| SONG OF THE NORNS (Female voices) | 1/0 | — | — |
| **HUMMEL.** | | | |
| FIRST MASS, IN B FLAT | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto | 2/0 | — | 4/0 |
| SECOND MASS, IN E FLAT | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto | 2/0 | — | 4/0 |
| THIRD MASS, IN D | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto | 2/0 | — | 4/0 |
| ALMA VIRGO (Latin and English) | 0/4 | — | — |
| QUOD IN ORBE (Ditto) | 0/4 | — | — |
| **W. H. HUNT.** | | | |
| STABAT MATER | 3/0 | 3/6 | — |
| **H. H. HUSS.** | | | |
| AVE MARIA (Female voices) | 1/0 | — | — |
| **F. ILIFFE.** | | | |
| ST. JOHN THE DIVINE | 1/0 | — | — |
| **JOHN WILLIAM JACKSON.** | | | |
| I CRIED UNTO GOD | 1/6 | — | — |
| **W. JACKSON.** | | | |
| THE YEAR | 2/0 | 2/6 | — |
| **D. JENKINS.** | | | |
| DAVID AND SAUL (Sol-fa, 2/0) | 3/0 | 3/6 | — |
| **A. JENSEN.** | | | |
| THE FEAST OF ADONIS | 1/0 | — | — |
| **W. JOHNSON.** | | | |
| ECCE HOMO | 2/0 | — | — |
| **C. WARWICK JORDAN.** | | | |
| BLOW YE THE TRUMPET IN ZION | 1/6 | — | — |
| **ALFRED KING.** | | | |
| THE EPIPHANY | 3/0 | — | — |
| **N. KILBURN.** | | | |
| THE SILVER STAR (Female voices) | 1/6 | — | — |
| **OLIVER KING.** | | | |
| BY THE WATERS OF BABYLON (137th Psalm) | 1/6 | — | — |
| THE NAIADS (Female voices) | 2/6 | — | — |
| **J. KINROSS.** | | | |
| SONGS IN A VINEYARD (Female voices) (Ditto, Sol-fa, 0/6) | 2/6 | — | — |
| **H. LAHEE.** | | | |
| THE SLEEPING BEAUTY (Female voices) (Ditto, Sol-fa, 0/6) | 2/6 | — | — |
| **LEONARDO LEO.** | | | |
| DIXIT DOMINUS | 1/0 | 1/6 | — |
| **H. LESLIE.** | | | |
| THE FIRST CHRISTMAS MORN | 2/6 | — | — |
| **F. LISZT.** | | | |
| THE LEGEND OF ST. ELIZABETH | 3/0 | 3/6 | 5/0 |
| THIRTEENTH PSALM | 2/0 | — | — |
| **C. H. LLOYD.** | | | |
| ALCESTIS | 3/0 | — | — |
| ANDROMEDA | 3/0 | 3/6 | 5/0 |
| HERO AND LEANDER | 1/6 | — | — |
| THE SONG OF BALDER | 1/0 | — | — |
| THE LONGBEARDS' SAGA (Male voices) | 1/6 | — | — |
| THE GLEANERS' HARVEST (Female voices) | 2/6 | — | — |
| A SONG OF JUDGMENT | 2/6 | 3/0 | 4/0 |
| **W. H. LONGHURST.** | | | |
| THE VILLAGE FAIR | 2/0 | 2/6 | — |
| **HAMISH MACCUNN.** | | | |
| LAY OF THE LAST MINSTREL (Sol-fa, 1/6) | 2/6 | 3/0 | 4/0 |
| LORD ULLIN'S DAUGHTER (Sol-fa, 0/8) | 1/0 | — | — |
| **G. A. MACFARREN.** | | | |
| SONGS IN A CORNFIELD (Female voices) | 2/6 | — | 4/0 |
| MAY-DAY (Sol-fa, 0/6) | 1/0 | 1/6 | 2/6 |
| THE SOLDIER'S LEGACY (Operetta) | 6/0 | — | — |
| OUTWARD BOUND | 1/0 | — | 2/6 |
| **A. C. MACKENZIE.** | | | |
| THE DREAM OF JUBAL | 2/6 | 3/0 | 4/0 |
| THE STORY OF SAYID | 3/0 | 3/6 | 5/0 |
| JASON | 2/6 | 3/0 | 4/0 |
| THE BRIDE (Sol-fa, 0/8) | 1/0 | — | — |
| THE ROSE OF SHARON (Sol-fa, 2/0) | 5/0 | 6/0 | 7/6 |
| JUBILEE ODE | 2/6 | — | — |
| THE COTTER'S SATURDAY NIGHT | 2/0 | — | — |
| THE NEW COVENANT | 1/6 | — | — |
| VENI, CREATOR SPIRITUS | 2/0 | — | — |
| **J. B. McEWEN.** | | | |
| THE VISION OF JACOB | 2/0 | — | — |
| **F. W. MARKULL.** | | | |
| ROLAND'S HORN (Male Voices) | 2/6 | — | — |
| **F. E. MARSHALL.** | | | |
| PRINCE SPRITE (Female voices) | 2/6 | — | — |
| **J. H. MEE.** | | | |
| HORATIUS (Male voices) | 1/0 | — | — |
| **MENDELSSOHN.** | | | |
| ELIJAH (Sol-fa, 1/0) | 2/0 | 2/6 | 4/0 |
| ELIJAH (Pocket Edition) | 1/0 | 1/6 | 2/0 |

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|---|---|---|---|
| **MENDELSSOHN—*continued.*** | | | |
| AS THE HART PANTS (42nd Psalm) | 1/0 | | |
| COME, LET US SING (95th Psalm) | 1/0 | | |
| WHEN ISRAEL OUT OF EGYPT CAME (Ditto, Sol-fa, 0/9) | 1/0 | — | 5/0 |
| NOT UNTO US, O LORD (115th Psalm) | 1/0 | | |
| ST. PAUL (Sol-fa, 1/0) | 2/0 | 2/6 | 4/0 |
| ST. PAUL (Pocket Edition) | 1/0 | 1/6 | 2/0 |
| HYMN OF PRAISE (Lobgesang) (Sol-fa, 1/0) | 1/0 | 1/6 | 2/6 |
| LORD, HOW LONG WILT THOU FORGET ME (Ditto, Sol-fa, 0/4) | 1/0 | — | — |
| HEAR MY PRAYER (s. solo and chorus) (Sol-fa, 0/3) | 1/0 | — | — |
| Ditto Ditto | 0/4 | — | — |
| LAUDA SION (Praise Jehovah) (Sol-fa, 0/9) | 2/0 | 2/6 | 4/0 |
| THE FIRST WALPURGIS NIGHT (Sol-fa, 1/0) | 1/0 | 1/6 | 2/6 |
| MIDSUMMER NIGHT'S DREAM (Female voices) | 1/0 | — | — |
| ATHALIE (Sol-fa, 1/0) | 2/0 | 2/6 | 4/0 |
| ANTIGONE (Male voices) (Sol-fa, 1/0) | 4/0 | — | 6/0 |
| MAN IS MORTAL (8 voices) | 1/0 | — | — |
| FESTGESANG (Hymns of Praise) | 1/0 | — | — |
| Ditto (Male voices) | 1/0 | — | — |
| CHRISTUS (Sol-fa, 0/6) | 1/0 | — | — |
| THREE MOTETS FOR FEMALE VOICES | 1/0 | — | — |
| SON AND STRANGER (Operetta) | 4/0 | — | — |
| LORELEY (Sol-fa, 0/6) | 1/0 | — | — |
| ŒDIPUS AT COLONOS (Male voices) | 3/0 | — | — |
| TO THE SONS OF ART (Ditto) (Sol-fa, 0/3) | 1/0 | — | — |
| JUDGE ME, O GOD (43rd Psalm) (Sol-fa, 0/1½) | 0/4 | — | — |
| WHY RAGE FIERCELY THE HEATHEN | 0/6 | — | — |
| MY GOD, WHY, O WHY HAST THOU FORSAKEN ME (22nd Psalm) | 0/6 | — | — |
| SING TO THE LORD (98th Psalm) | 0/8 | — | — |
| SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts | 0/8 | — | — |
| AVE MARIA (Saviour of Sinners), 8 voices | 1/0 | — | — |
| **MEYERBEER.** | | | |
| NINETY-FIRST PSALM (Latin) | 1/0 | — | — |
| Ditto (English) | 1/0 | — | — |
| **B. MOLIQUE.** | | | |
| ABRAHAM | 3/0 | 3/6 | 5/0 |
| **MOZART.** | | | |
| KING THAMOS | 1/0 | 1/6 | — |
| FIRST MASS (Latin and English) | 1/0 | 1/6 | 2/6 |
| SEVENTH MASS, IN B FLAT | 1/0 | — | — |
| COMMUNION SERVICE, IN B FLAT, ditto | 1/6 | — | — |
| TWELFTH MASS (Latin) | 1/0 | 1/6 | 2/6 |
| Ditto (Latin and English) (Sol-fa, 0/9) | 1/0 | 1/6 | 2/6 |
| REQUIEM MASS | 1/0 | 1/6 | 2/6 |
| Ditto (Latin and English) (Sol-fa, 1/0) | 1/0 | 1/6 | 2/6 |
| LITANIA DE VENERABILI ALTARIS (E♭) | 1/6 | 2/0 | 3/0 |
| LITANIA DE VENERABILI SACRAMENTO (B♭) | 1/6 | 2/0 | 3/0 |
| SPLENDENTE TE DEUS First Motet | 0/3 | — | — |
| O GOD, WHEN THOU APPEAREST ditto | 0/3 | — | — |
| HAVE MERCY, O LORD Second Motet | 0/3 | — | — |
| GLORY, HONOUR, PRAISE Third Motet | 0/3 | — | — |
| **E. MUNDELLA.** | | | |
| VICTORY OF SONG (Female voices) | 1/0 | — | — |
| **DR. JOHN NAYLOR.** | | | |
| JEREMIAH | 3/0 | — | — |
| **JOSEF NEŠVERA.** | | | |
| DE PROFUNDIS | 2/6 | — | — |
| **HERBERT OAKELEY.** | | | |
| SELECTION FROM A JUBILEE LYRIC | 1/0 | — | — |
| **REV. SIR FREDK. OUSELEY.** | | | |
| THE MARTYRDOM OF ST. POLYCARP | 2/6 | — | — |
| **R. P. PAINE.** | | | |
| THE LORD REIGNETH (93rd Psalm) | 1/0 | — | — |
| THE PRODIGAL SON | 1/6 | — | 2/6 |
| GREAT IS THE LORD | 1/0 | — | — |
| **PALESTRINA.** | | | |
| MISSA ASSUMPTA EST MARIA | 2/6 | — | — |
| MISSA PAPÆ MARCELLI | 2/0 | — | — |
| MISSA BREVIS | 2/6 | — | — |
| MISSA "O ADMIRABILE COMMERCIUM" | 2/6 | — | — |
| **H. W. PARKER.** | | | |
| THE KOBOLDS | 1/0 | — | — |
| **C. H. H. PARRY.** | | | |
| DE PROFUNDIS (130th Psalm) | 2/0 | — | — |
| ODE ON ST. CECILIA'S DAY (Sol-fa, 1/0) | 2/0 | — | — |
| BLEST PAIR OF SIRENS (Sol-fa, 0/8) | 1/0 | — | — |
| FUNERAL ODE (Shirley) | 1/0 | — | — |
| PROMETHEUS UNBOUND | 3/0 | — | — |
| JUDITH | 5/0 | 6/0 | 7/6 |
| L'ALLEGRO (Sol-fa, 1/6) | 2/6 | — | — |
| ETON | 2/0 | — | — |
| THE LOTUS-EATERS (The Choric Song) | 2/0 | — | — |
| JOB | 2/6 | — | — |
| **DR. JOSEPH PARRY.** | | | |
| NEBUCHADNEZZAR | 3/0 | 4/0 | 5/0 |
| Ditto, Sol-fa | 1/6 | 2/0 | 2/6 |
| **B. PARSONS.** | | | |
| THE CRUSADER | 3/6 | — | — |
| **T. M. PATTISON.** | | | |
| MAY DAY (Sol-fa, 0/6) | 1/6 | — | — |
| THE MIRACLES OF CHRIST (Sol-fa, 0/9) | 2/0 | — | — |
| THE ANCIENT MARINER | 2/6 | — | — |
| THE LAY OF THE LAST MINSTREL | 2/6 | — | — |

# NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

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|---|---|---|---|
| **A. L. PEACE.** | | | |
| ST. JOHN THE BAPTIST ... ... ... ... | 2/6 | — | — |
| **A. H. D. PRENDERGAST.** | | | |
| THE SECOND ADVENT... ... ... ... ... | 1/6 | — | — |
| **PERGOLESI.** | | | |
| STABAT MATER (Female voices) (Sol-fa, 0/6) ... | 1/0 | — | — |
| **CIRO PINSUTI.** | | | |
| PHANTOMS—FANTÂSMI NELL' OMBRA ... | 1/0 | — | — |
| **E. PROUT.** | | | |
| DAMON AND PHINTIAS (Male voices) ... ... | 2/6 | — | — |
| THE RED CROSS KNIGHT (Sol-fa, 2/0) ... ... | 4/0 | 4/6 | 6/0 |
| THE HUNDREDTH PSALM ... ... ... ... | 1/0 | — | — |
| FREEDOM ... ... ... ... ... ... ... | 1/0 | — | — |
| HEREWARD ... ... ... ... ... ... | 4/0 | — | — |
| QUEEN AIMÉE (Female voices) ... .. ... | 2/6 | — | — |
| **PURCELL.** | | | |
| DIDO AND ÆNEAS ... ... ... ... ... | 2/6 | — | — |
| TE DEUM AND JUBILATE, IN D ... ... ... | 1/0 | — | — |
| **J. F. H. READ.** | | | |
| HAROLD ... ... ... ... ... ... ... | 4/0 | — | 6/0 |
| BARTIMEUS ... ... ... ... ... ... ... | 1/6 | — | — |
| CARACTACUS... ... ... ... ... ... ... | 2/6 | — | — |
| THE CONSECRATION OF THE BANNER ... | 1/6 | — | — |
| IN THE FOREST (Male voices) ... ... ... | 1/0 | — | — |
| PSYCHE ... ... ... ... ... ... ... | 5/0 | — | 7/0 |
| THE DEATH OF YOUNG ROMILLY (Male Voices) | 1/6 | — | — |
| **J. V. ROBERTS.** | | | |
| JONAH ... ... ... ... ... ... ... ... | 3/0 | — | — |
| **W. S. ROCKSTRO.** | | | |
| THE GOOD SHEPHERD ... ... ... ... | 2/6 | — | — |
| **ROLAND ROGERS.** | | | |
| PRAYER AND PRAISE ... ... ... ... ... | 4/0 | — | — |
| **ROMBERG.** | | | |
| THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-fa, 0/8) ... | 1/0 | 1/6 | 2/6 |
| THE TRANSIENT AND THE ETERNAL ... Ditto, Sol-fa, 0/4 | 1/0 | — | — |
| **ROSSINI.** | | | |
| STABAT MATER (Sol-fa, 1/0) ... ... ... ... | 1/0 | 1/6 | 2/6 |
| MOSES IN EGYPT ... ... ... ... ... ... | 6/0 | 6/6 | 7/6 |
| **CHARLES B. RUTENBER.** | | | |
| DIVINE LOVE ... ... ... ... ... ... | 2/6 | — | — |
| **C. SAINTON-DOLBY.** | | | |
| FLORIMEL (Female voices) ... ... ... ... | 2/6 | — | — |
| **CAMILLE SAINT-SAËNS.** | | | |
| THE HEAVENS DECLARE—CŒLI ENARRANT (19th Psalm)... ... ... ... ... ... | 1/6 | — | — |
| **W. H. SANGSTER.** | | | |
| ELYSIUM ... ... ... ... ... ... ... | 1/0 | — | — |
| **FRANK J. SAWYER.** | | | |
| THE STAR IN THE EAST ... ... ... ... | 2/6 | — | — |
| **SCHUBERT.** | | | |
| MASS, IN A FLAT ... ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto ... ... ... ... | 2/0 | — | 3/6 |
| MASS, IN E FLAT ... ... ... ... ... ... | 2/0 | 2/6 | 4/0 |
| COMMUNION SERVICE, ditto ... ... ... ... | 2/0 | 2/6 | 4/0 |
| MASS, IN B FLAT ... ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto ... ... ... ... | 2/0 | — | 3/6 |
| MASS, IN C ... ... ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto ... ... ... ... | 2/0 | — | 3/6 |
| MASS, IN G ... ... ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto ... ... ... ... | 2/0 | — | 3/6 |
| MASS, IN F ... ... ... ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, ditto ... ... ... ... | 2/0 | — | 3/6 |
| SONG OF MIRIAM (Sol-fa, 0/6) ... ... ... | 1/0 | — | — |
| **SCHUMANN.** | | | |
| THE MINSTREL'S CURSE ... ... ... ... | 1/6 | — | — |
| THE KING'S SON ... ... ... ... ... ... | 1/0 | — | — |
| MIGNON'S REQUIEM ... ... ... ... ... | 1/0 | — | — |
| PARADISE AND THE PERI (Sol-fa, 1/6) ... ... | 2/6 | 3/0 | 4/0 |
| PILGRIMAGE OF THE ROSE... ... ... ... | 1/0 | 1/6 | 2/6 |
| MANFRED ... ... ... ... ... ... ... | 1/0 | — | — |
| FAUST ... ... ... ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| ADVENT HYMN, "In Lowly Guise" ... ... | 1/0 | — | — |
| NEW YEAR'S SONG (Sol-fa, 0/6) ... ... ... | 1/0 | — | — |
| **H. SCHUTZ.** | | | |
| THE PASSION OF OUR LORD ... ... ... | 1/0 | — | — |
| **BERTRAM LUARD SELBY.** | | | |
| CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ... ... ... ... | 3/6 | — | — |
| **J. SHORT.** | | | |
| MASS (S. George) ... ... ... ... ... ... | 3/6 | — | — |
| MASS (S. Joseph) ... ... ... ... ... ... | 2/0 | — | — |
| **E. SILAS.** | | | |
| MASS, IN C ... ... ... ... ... ... ... | 1/0 | — | — |
| COMMUNION SERVICE IN C ... ... ... | 1/6 | — | — |
| JOASH ... ... ... ... ... ... ... ... | 4/0 | — | — |
| **R. SLOMAN.** | | | |
| SUPPLICATION AND PRAISE ... ... ... | 5/0 | — | — |
| **HENRY SMART.** | | | |
| KING RENÉ'S DAUGHTER (Female voices) ... | 2/6 | — | — |
| THE BRIDE OF DUNKERRON (Sol-fa, 1/6) ... | 2/0 | 2/6 | 4/0 |

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| **J. M. SMIETON.** | | | |
| KING ARTHUR (Sol-fa, 1/0) ... ... ... ... | 2/6 | — | — |
| ARIADNE (Sol-fa, 0/9) ... ... ... ... ... | 2/0 | — | — |
| **ALICE MARY SMITH.** | | | |
| THE RED KING (Men's voices)... ... ... ... | 1/0 | — | — |
| THE SONG OF THE LITTLE BALTUNG (ditto) Ditto, Sol-fa, 0/8 | 1/0 | — | — |
| ODE TO THE NORTH-EAST WIND ... ... | 1/0 | — | — |
| ODE TO THE PASSIONS ... ... ... ... | 2/0 | — | — |
| **A. SOMERVELL.** | | | |
| MASS, IN C MINOR ... ... ... ... ... | 2/6 | — | — |
| **CHARLTON T. SPEER.** | | | |
| THE DAY DREAM ... ... ... ... ... ... | 2/0 | — | — |
| **SPOHR.** | | | |
| MASS (for 5 solo voices and double choir) ... ... | 2/0 | — | — |
| HYMN TO ST. CECILIA... ... ... ... ... | 1/0 | — | — |
| CALVARY ... ... ... ... ... ... ... | 2/6 | 3/0 | 4/0 |
| FALL OF BABYLON ... ... ... ... ... | 3/0 | 3/6 | 5/0 |
| LAST JUDGMENT (Sol-fa, 1/0) ... ... ... | 1/0 | 1/6 | 2/6 |
| THE CHRISTIAN'S PRAYER ... ... ... | 1/0 | 1/6 | 2/6 |
| GOD, THOU ART GREAT (Sol-fa, 0/6) ... ... | 1/0 | — | — |
| HOW LOVELY ARE THY DWELLINGS FAIR... | 0/8 | — | — |
| JEHOVAH, LORD OF HOSTS... ... ... ... | 0/4 | — | — |
| **JOHN STAINER.** | | | |
| THE CRUCIFIXION (Sol-fa, 0/9) ... ... ... | 1/6 | 2/0 | — |
| ST. MARY MAGDALEN (Sol-fa, 1/0) ... ... | 2/0 | 2/6 | 4/0 |
| THE DAUGHTER OF JAIRUS (Sol-fa, 0/9) ... | 1/6 | 2/0 | — |
| **C. VILLIERS STANFORD.** | | | |
| EDEN ... ... ... ... ... ... ... ... | 5/0 | 6/0 | 7/6 |
| THE VOYAGE OF MAELDUNE ... ... ... | 2/6 | 3/0 | 4/0 |
| CARMEN SÆCULARE ... ... ... ... ... | 1/6 | — | — |
| THE REVENGE (Sol-fa, 0/9) ... ... ... ... | 1/6 | — | — |
| GOD IS OUR HOPE (46th Psalm) ... ... ... | 2/0 | — | — |
| ŒDIPUS REX (Male voices) ... ... ... ... | 3/0 | — | — |
| THE BATTLE OF THE BALTIC ... ... ... | 1/6 | — | — |
| **H. W. STEWARDSON.** | | | |
| GIDEON ... ... ... ... ... ... ... | 4/0 | — | — |
| **J. STORER.** | | | |
| THE TOURNAMENT ... ... ... ... ... | 2/0 | — | — |
| **E. C. SUCH.** | | | |
| NARCISSUS AND ECHO... ... ... ... ... | 3/0 | — | — |
| GOD IS OUR REFUGE (46th Psalm) ... ... ... | 1/0 | — | — |
| **ARTHUR SULLIVAN.** | | | |
| THE GOLDEN LEGEND (Sol-fa, 2/0) ... ... | 3/6 | 4/0 | 5/0 |
| ODE FOR THE COLONIAL AND INDIAN EXHIBITION ... ... ... ... ... ... | 1/0 | — | — |
| FESTIVAL TE DEUM ... ... ... ... ... | 1/0 | 1/6 | 2/3 |
| **W. TAYLOR.** | | | |
| ST. JOHN THE BAPTIST ... ... ... ... | — | 4/0 | — |
| **A. GORING THOMAS.** | | | |
| THE SUN-WORSHIPPERS ... ... ... ... | 1/0 | — | — |
| **E. H. THORNE.** | | | |
| BE MERCIFUL UNTO ME ... ... ... ... | 1/0 | — | — |
| **FERRIS TOZER.** | | | |
| KING NEPTUNE'S DAUGHTER (Female Voices) | 2/6 | — | — |
| **VAN BREE.** | | | |
| ST. CECILIA'S DAY (Sol-fa, 0/9) ... ... ... | 1/0 | 1/6 | 2/3 |
| **CHARLES VINCENT.** | | | |
| A NIGHT IN FAIRYLAND (Female Voices) ... | 1/6 | — | — |
| THE VILLAGE QUEEN (Female voices) ... ... | 2/6 | — | — |
| THE LITTLE MERMAID (Female voices) ... ... | 2/6 | — | — |
| **W. M. WAIT.** | | | |
| THE GOOD SAMARITAN ... ... ... ... | 2/0 | — | — |
| **R. H. WALKER.** | | | |
| JERUSALEM ... ... ... ... ... ... ... | 3/0 | — | — |
| **WEBER.** | | | |
| IN CONSTANT ORDER (Hymn) ... ... ... | 1/6 | — | — |
| MASS, IN G (Latin and English)... ... ... ... | 1/0 | 1/6 | 2/6 |
| MASS, IN E FLAT (Ditto) ... ... ... ... | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE, IN E FLAT ... ... | 1/6 | — | — |
| JUBILEE CANTATA ... ... ... ... ... | 1/0 | 1/6 | — |
| PRECIOSA ... ... ... ... ... ... ... | 1/0 | — | — |
| THREE SEASONS ... ... ... ... ... ... | 1/0 | — | — |
| **S. WESLEY.** | | | |
| IN EXITU ISRAEL ... ... ... ... ... | 0/4 | — | — |
| DIXIT DOMINUS ... ... ... ... ... ... | 1/0 | — | — |
| **S. S. WESLEY.** | | | |
| O LORD, THOU ART MY GOD ... ... ... | 1/0 | — | — |
| **J. E. WEST.** | | | |
| SEED-TIME AND HARVEST ... ... ... | 2/0 | — | — |
| **C. LEE WILLIAMS.** | | | |
| THE LAST NIGHT AT BETHANY (Sol-fa, 1/0) | 2/0 | 2/6 | — |
| GETHSEMANE ... ... ... ... ... ... | 2/0 | 2/6 | — |
| **A. E. WILSHIRE.** | | | |
| GOD IS OUR HOPE (Psalm 46)... ... ... ... | 2/0 | — | — |
| **THOMAS WINGHAM.** | | | |
| MASS, IN D ... ... ... ... ... ... ... | 3/0 | — | — |
| TE DEUM (Latin) ... ... ... ... ... ... | 1/6 | — | — |
| **CHAS. WOOD.** | | | |
| ODE TO THE WEST WIND ... ... ... ... | 1/0 | — | — |
| **J. M. W. YOUNG.** | | | |
| THE RETURN OF ISRAEL TO PALESTINE ... | 2/6 | 3/0 | — |

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| 32. | **H. VIEUXTEMPS.**—Four Pieces... | 2 | 6 |

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7. Despairing beside a clear stream.
8. The Sycamore shade.
9. The topsails shiver in the wind.
10. The Shepherd.
11. The Soldier tired.
12. Where the bee sucks.
13. When forced from dear Hebe.
14. By dimpled brook.
15. The Miller of Mansfield.
16. Now Phœbus sinketh in the West.
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6. Love has eyes.
7. Should he upbraid.
8. Ah! can I e'er forget thee.
9. The Pilgrim of Love.
10. The bloom is on the rye.
11. Be mine, dear Maid.
12. My native hills.
13. My heart and lute.
14. My native Highland home.
15. A soldier's gratitude.
16. Ev'ry bullet has its billet.
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7. Blow high, blow low.
8. While the lads of the village.
9. True courage.
10. Poor Jack.
11. Tom Tough.
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15. All's one to Jack.
16. The jolly young Waterman.
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7. The Blackbird.
8. All on board a Man-of-War.
9. Hush ev'ry breeze.
10. The dying Negro.
11. The disconsolate Sailor.
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19/9/92

PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

# GETHSEMANE

## A CHURCH CANTATA

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

# C. LEE WILLIAMS.

Price Two Shillings. Paper Boards, Two Shillings and Sixpence.
Full Score and Orchestral Parts may be had on hire.

### THE TIMES.

"Gethsemane," as the new work is called, is, at least, as meritorious as its predecessor, and will, no doubt, attain a like success. . . . The opening chorus is really impressive, with its solid harmonies supporting an ornamental theme which seems to be identified with the garden itself. The chorales are for the most part original, and are generally set for four-part choir (sometimes for male voices alone), supported only by the organ pedals. The first of the vigorous baritone solos, "Come, armed host," gives the suggestion for a succeeding chorus in the same militant vein. . . . The second of the baritone songs, "Awake! awake!" leads on to the resumption of the Saviour's soliloquy, the subject of which is soon taken up by the contralto voice, in an air of considerable beauty, "As Thou wilt, Father," at the close of which an "Amen" is sung in five-part harmony without accompaniment. At the description of the appearance of the strengthening angel, a harp solo is introduced, and this passage is almost the only instance in which the composer has yielded to convention. The succeeding chorus, "In the day of consternation," allotted again to male voices, is in the form of a litany—a form which, it will be remembered, was used with great success in the earlier work. An expressive air for contralto, suggested by the Saviour's words, "It is enough," leads to the final chorus, which, like the former one, ends with a hymn-tune, the familiar "Rockingham" being used this time. The appropriateness of this tune will appear when it is remembered that it is usually associated with a well-known hymn on the Crucifixion.

### DAILY TELEGRAPH.

The Gloucester conductor's second work is a marked advance upon his first. Mr. Williams has a remarkable and very moving faculty of expressing devotional feeling without going beyond the use of comparatively simple means. Hence the story of Gethsemane was musically told this evening with a directness and force that held the audience spellbound.

### STANDARD.

Mr. Williams's Cantata is evidently meant as a companion to his devotional and pleasing work, "The Last Night at Bethany," produced three years ago—that is to say, it is intended less for the concert-room than for church use at special seasons, musical elaboration being studiously avoided so as not to exceed the capabilities of fairly efficient choirs. Mr. Joseph Bennett, as in the previous work, has mingled tasteful verses from his own pen with portions of the Gospel narrative. . . . "Gethsemane" is certain to be in request wherever music is recognised as a handmaid to religion.

### MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

### DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

### DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

### THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

### THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

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# JOB

## AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

# C. H. H. PARRY.

Price Two Shillings and Sixpence.
Full Score and Orchestral Parts may be had on hire.

THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and *Job*, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

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